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RICHARD CROOKS

Rejoins the Metropolitan Opera on New Years' Day in the Title Role of Faust

EZIO PINZA and ELISABETH RETHBERG,

basso and soprano of the Metropolitan Opera, are giving a series of joint recitals all over the country. Their only New York duet concert took place at Town Hall under the auspices of the Endowment Fund on December 16. Mme. Rethberg sang Sieglinde in the opening night performance of Die Walküre at the Metropolitan Opera House, and Mr. Pinza takes the role of the High Priest in the first restoration of the season, Samson et Dalila on December 26.

GLADYS SWARTHOUT,

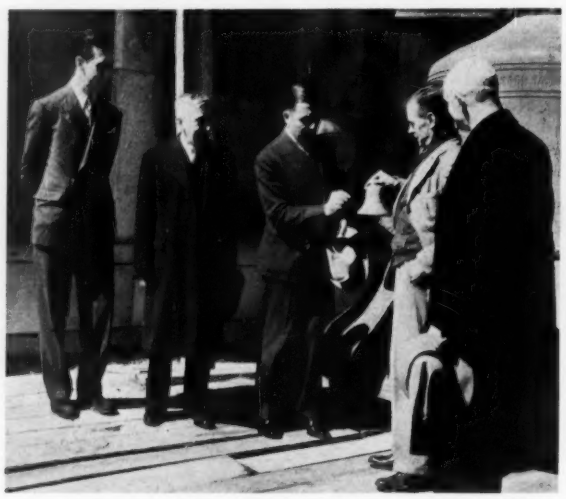
mezzo-soprano of the Metropolitan Opera, featured as guest artist on the Firestone radio program of December 14. Miss Swarthout's latest motion picture, Champagne Waltz, is soon to be released.

ON THE TENNIS COURT AT THE UNIVERSITY OF SOUTHERN CALIFORNIA.

Left to right: Mrs. Schönberg, Arnold Schönberg, and Hugh Hodgson, Georgia pianist, director of music at the University of Georgia and director of the Atlanta Conservatory of Music, who spent the past year at the University of Southern California, Los Angeles.

IDA ELKAN,

director of the Institute of Piano Playing, Carnegie Hall, New York. Among those studying with Mrs. Elkan are business and professional people, who have taken up music as an avocation. (Photo by Mayfair Studio.)



INSTALLATION OF THE TWELVE-TON BOURDON BELL,

one of the fifty-three bells in the Charles Baird Carillon in the Marion LeRoy Burton Memorial Tower, at the University of Michigan, Ann Arbor, Mich. The installation took place on October 1. Left to right: Wilmot F. Pratt, carilloneur; Dr. Charles A. Sink, president of the University School of Music; Dr. Alexander G. Ruthven, president of the University; F. C. Godfrey, installation engineer, representing the Taylor Bell Foundry, Loughborough, England; and Dr. Earl V. Moore, musical director.

LAURITZ MELCHIOR

as Siegmund in Die Walküre, the role in which he appeared at the opening of the Metropolitan Opera on December 21. According to Mr. Melchior's own calculations, this marked his 105th performance in this part. He estimates that he has sung Siegmund under twenty-nine conductors in twenty different opera houses all over the world. This is the tenor's eleventh season at the Metropolitan, where he is scheduled this year for thirty performances.

ISIDOR ACHRON,

pianist, is booked for a European tour which opens with a recital in London on March 2. His engagements include appearances in England, Italy and the Scandinavian countries.

MR. and MRS. CARLE A. JACKSON (ROSA PONSELLE) with RICHARD CROOKS, who sang O Promise Me at their wedding on December 13 at Miss Ponselle's penthouse apartment in New York City. At right is shown the wedding party, left to right: Benjamin Ponzillo, father of the bride, who gave her away; Riall Jackson, brother of the bridegroom, best man; Mr. and Mrs. Jackson; Carmela Ponselle, maid of honor; Howard W. Jackson, Mayor of Baltimore, and Mrs. Jackson; and Justice Salvatore A. Cotillo, who performed the ceremony. (Photos by Wide World.)

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Metropolitan Opera Opens With Wagner's Die Walküre

Cast Includes Flagstad, Melchior, Rethberg, Schorr, Thorborg, List—Bodanzky Conducts—Capacity Audience Greets Performance with Enthusiasm

By LEONARD LIEBLING

There is no other musical function in New York quite like the annual opening night at the Metropolitan Opera House, as was proved again conclusively on December 21, when the premiere brought Die Walküre.

A trained observer could note fashionable folk and plain ones, devotional listeners and mere sight-seekers, music critics and society reporters, flashlight photographers and vocal students, singing teachers and operatic agents, modistes and publicity-spreaders, impresarios and conductors—in short, the entire familiar rag-tag-bobtail of a Metropolitan premiere, best-bibbed-and-tuckered, sitting and standing, some sincerely well-wishing, others expectantly curious; and of course the group of malcontents consisting of singers who always feel that they could do better than those on the stage, and of assorted personages convinced that they should have been selected to fill the position held by Edward Johnson.

If that gentleman had been passing through the traditional arduous period of repertoire and cast selection, and executive and musical preparation, he hid the effects under a smiling and generally serene exterior as he accepted good-luck and congratulatory remarks and handshakes last Monday evening. Doubtless he felt that his groundwork was faithfully built; and also, as an experienced operatic stager. that full measure of praise or censure would not come to him until all his new and old singers had been heard, and weeks of attendance and box-office receipts had been carefully counted. To clear-visioned Mr. Johnson the opening night represented no criterion; it always is an occasion of much splendor, much hope, and many dollars, with the newspaper critics sheathing their pens and the public applause denoting a brilliant *succes d'estime*.

THE PERFORMANCE

However, the present evening was more than that kind of success, for the stage offered a favorite and oft-given opera, sung by a familiar cast (with one exception) and led by a conductor who knows his Wagner from ABC to XYZ. He is Artur Bodanzky, and his part of the proceedings gave expected artistic satisfaction through authoritative reading of the score and expert support of the vocalists, Kirsten Flagstad (Brünnhilde), Friedrich Schorr (Wotan), Lauritz Melchior (Siegmund), Elisabeth Rethberg (Sieglinde), Kerstin Thorborg (Fricka), Emanuel List (Hunding), and the Valkyries, Mmes. Manski, Votipka, Irene Jessner (debut). Bourskaya, Olheim, Anna Kaskas (debut), Doe and Petina.

The atmosphere was authentic, the spirit warm, the singing ranged from satisfactory to brilliant. Flagstad's admirers were heartened with her continued freshness and volume of tone and her dignified acting. Melchior gave his famous portrayal of the youthful hero, pouring out unstinted song and romantic characterization. Schorr's Wotan is one of the abidingly impressive solo achievements to be heard at the Metropolitan. The same high praise is deserved by List, for his grim and resonant Hunding. Rethberg makes an appealing and lovely-voiced personage of Sieglinde.

SWEDISH CONTRALTO IN DEBUT

New to the Metropolitan was Kerstin Thorborg, Swedish contralto, in the role of Fricka. She comes here with a solid reputation gained in her native country, and at Covent Garden (London) last Summer.

It was evident, when Mme. Thorborg made her entrance and started to sing, that the Metropolitan has gained another Scandinavian artist of authority and telling tones. Her contralto register is not of the heaviest or deepest but has extremely agreeable timbre, although the high tones took on slight edge at moments, which may be set down to premiere excitement. Her conception of the Fricka character was intelligent (even though a greater degree of disdain on her part for Brünnhilde would have been in order) and her delivery had fire and unusually clear diction. In appearance, Mme. Thorborg is tall, graceful and handsome of face. Her future Metropolitan appearances will make possible a complete estimate of her powers.

The foregoing review of the performance is all that need be applied to the opening night, except to add that a hearty reception went to the singers and the conductor. It is a long-standing gentlemen's agreement among the professional commentators to be critically reserved, because the annual premiere finds the performers justifiably excited, and the general machinery of the occasion well-oiled but adjusting itself anew after a long period of inactivity. There is ample time to go into detail as the season advances.

The Wednesday evening performance scheduled Tristan and Isolde (with Flagstad, Melchior, List and Thorborg again active); the Thursday matinée promised a double bill, Hänsel and Gretel and The Bat (ballet, utilizing Johann Strauss' Fledermaus music); Friday night was to bring The Bartered Bride (with several solo debuts); and the two Saturday events listed Samson and Delilah (with Maison and Wettergren) and Il Trovatore.

New Christmas Opera

COLOGNE.—We have just had the first performance of a Christmas work called Legend of the Shepherds (Hirtenlegende) by Eugen Bodart, young conductor of the Opera. Effective stage settings were provided by Stage Manager Alexander Spring: snowy landscapes, the Bethlehem stable, the star showing the way to the three Wise Men from the East, the Holy Family with the little child Jesus. All was brilliant to see. For the performance the Opera's best resources were employed: Elsa Foerster, Olga Tschoerner, Adelheid Wollgarten, Marie Theres Henderichs, Kathe Russard, Falix Knapper, Siegfried Tappolet, Hans Schocke, and others, with *Generalmusikdirektor* Fritz Zaun as conductor.

For his libretto the composer had recourse to The Birth of Christ by Lope de Vega. In spite of the excellent effort made by all concerned, the novelty did not make a strong impression. The composer was still a very young man when he drafted his music, and that should excuse much. More ease and power of imagination, not to overlook melodic joyousness, would have been welcome. Legend of the Shepherds was preceded by a frequently given and originally conceived Apostelspiel, by Max Mell, with music by Eugen Bodart. It won much applause.

ADOLF SPIES.

Paris Hears Christophe Colomb In Local Premiere By Monteux

Claudel Libretto and Milhaud's Music Make Deep Impression—Alban Berg's Violin Concerto Played—Tonal and Terpsichorean Soloists Please

By IRVING SCHWERKÉ

PARIS.—The name of Milhaud brought to the Orchestre Symphonique de Paris the largest and most enthusiastic congregation it has had this season, a throng (one can easily believe) that was bent on exploration and discovery, since the work in hand was the first Paris audition of Christophe Colomb.

The work, on a text by Paul Claudel, was created in May, 1930, by the Berlin Opera. To introduce it to the Parisians, Pierre Monteux did it in concert form, he and his orchestra being assisted in the endeavor by a chorus of three hundred and fifty, and soloists Lise Daniels, Endreze, de Trévi, Claverie, de Groote, and Jean Marchat, reciter. The chorus was that of the Schola Cantorum of Nantes.

Christophe Colomb having been analyzed in other articles, there is no reason why that should be done again at this time. Suffice it to report the success of the performance which, judging from the rapt attention of the customers, was conclusive. Throughout his score Milhaud divines many shades of feeling, and steers his bark across the depths of various poignant passions and sentiments, disembarking one and all on shores which, if not exactly those of the promised land, are at least verdant with pleasant experience and withal quite gratifying to set foot upon.

Other first performances included the posthumous violin concerto by Alban Berg (Louis Krasner soloist) and Introduction et Marche Funèbre by Milhaud (brought out by the Philharmonic Orchestra under Charles Munch); Les Jeux Rustiques by Louis Beydts, and Rapsodie Lorraine by Gabriel Pierné (Lamoureux under Bigot for the one, Colonne under Cortot for the other); and by Jane Evard and her Feminie Orchestra, Troisième Leçon des Ténèbres by François Couperin (arranged by Arthur Hoerée); flute concerto by Grétry; Six Poésies de Cocteau, and Prélude, Arioso and Fughette by Honegger; and Allemande for strings by Couperin, the assistant artists being René Le Roy (flute), Marthe Bracquemond (organ), Marcelle de Lacour (harpsichord), MM. Guenod, Derenne (tenors) and Le Groupe Vocal Yvonne Gouverné.

Charles Bruck, 1936 laureate of Pierre Monteux' conducting school, led the Orchestre Symphonique de Paris through a program of Haydn, Ravel, and Stravinsky, and songs (Conchita Velasquez, soloist) by Mozart, Gluck, Pedrell and Nin. The young conductor was warmly applauded for his authority and his carefully prepared readings.

Leading the Pasdeloup Orchestra, Georges Zaslawsky (former conductor of the defunct Beethoven Symphony Orchestra of New York) gave an all-Russian program of Glinka, Tschaikowsky, and Rimsky-Korsakoff. The few minutes which many duties allowed one to hear, disclosed an artist of uncommon feeling for the lyrical.

SOLOISTS

Outstanding among the soloists with the orchestras were Elisabeth Schumann and Eidé Norena, both with the Pasdeloup Orchestra, Albert Wolff conducting.

Mme. Schumann deployed the resources of her exquisite art in numbers by Mozart, Brahms and Strauss, winning such warm applause she could have repeated every number.

Eidé Norena immediately attained to the hearts of her hearers with Grieg's lovely Printemps, followed by Canzona delle fate from Verdi's Falstaff, and the first hearing (as orchestrated by M. Martz) of Poèmes d'un Jour by Fauré, finishing off with Chanson de Printemps by Hugo Wolf. A consummate interpreter of songs, Norena's whole method is musical, than which there is perhaps no higher praise to bestow upon an artist. A few hours after her appearance with the Pasdeloup Orchestra, a packed house (the Grand Opéra is now in the Théatre des Champs-Elysées) was admiring and applauding Norena in the difficult role of the Queen of Shemakhan, in Coq d'Or. Her voice came out in all its brilliant full-

(*Continued on page* 24)

Dublin Hails Its Own Hero, McCormack

John Conquers His Compatriots Anew—Norena and Goluboff Gather Honors—Field Centenary Observed with Mannheimer as Soloist

By M. F. LINEHAN

DUBLIN.—This city, a centre of myriad summer sporting activities, has gracefully slid into the gentle peace of its musical season.

It had as usual the redoubtable *avant courier* of the art, its own John McCormack, quite a month ahead of the others of the "Celebrity" program. This yielded, as it always does, a great occasion. The house was crowded, the fare was what we expected of John—with a nice regard for our distinctive tastes in song—the enthusiasm was unstinted, and we all came away with a sense of added, loving association. So John hied him off to California, fortified by a "God Speed" that should have done his heart good.

NORENA SCORES

After a certain interval, we have had Eidé Norena, Alfredo Tomasini, and Grisha Goluboff, artists all with a reputation elsewhere, but unknown to us. The large audience in the Theatre Royal—into which 4,000 can be packed—was very appreciative, for each artist fully bore out expectations. Eidé Norena won with her voice (quite of adequate power for the theatre) and her scholarly art in songs by Handel, Schubert and Liszt. Most brilliant of all, however, was Ah! fors è lui (Verdi), in which she carried away her listeners and barely escaped having to repeat the number. The curtain had to be lowered before the crowd would disperse.

Grisha Goluboff, a small boy, proved to be a big artist. He played with supreme confidence, evincing faultless purity of tone and rare verve in *pizzicato* bowing. Alfredo Tomasini's fine baritone was best heard in Largo al factotum (Barber of Seville), sung with such natural dramatic vigor the audience were wistfully wishing that he had donned the Figaro costume for the song.

OTHER RECITALS

The Royal Dublin Society started its recitals with the Prague Quartet, a sterling set of artists with an attractive, natural flair. To them succeeded John Hunt, a pianist new to Dublin, who established himself by a wholly satisfying performance of Beethoven's C minor sonata. Then came the accomplished Pasquier Trio with a fine program embracing Beethoven, Mozart, Martinu, Cras, Purcell, and Scarlatti.

Finally, the centenary of John Field, originator of the nocturne form, was celebrated by the Dublin Philharmonic Society, with (as special feature) the composer's piano concerto in A flat, the solo part being in the capable hands of Frank Mannheimer, an American. Mr. Mannheimer also greatly impressed with Berceuse (Chopin), Hommage à Rameau (Debussy) and toccata (Ravel). The concert was capably conducted by Dr. Larchet.

Oratorio in Rome

ROME.—The symphonic season (held for the past twenty-four years in the Augusteo, which has lately been demolished) was inaugurated November 8 in the Adriano Theatre, with The Birth of the Redeemer, an oratorio by Perosi. Giuseppe de Luca, baritone, sang the Story; Giovanni Malipiero had the principal tenor role; Bruno Sbalchiero, the bass; Marie Pediconi was leading soprano; and Gilda Alfano, mezzo-soprano. As with all the works of this gifted Monsignor of the Church, the oratorio received a fervent welcome. S. S.

Stravinsky to Teach at Fontainebleau

FONTAINEBLEAU, FRANCE.—Igor Stravinsky will collaborate with Nadia Boulanger in teaching composition at the Fontainebleau School of Music in the summer of 1937.

Strauss' Elektra Creates Sensation In Brilliant Cleveland Staging

Rodzinski Conducts Guest Artists, Chorus and Orchestra in Masterly Stage Hearings—Shepherd Work Played—Kreisler Appears—Goldovsky Leads Chorus

CLEVELAND, O.—Hardly less sensational than Strauss' music drama Elektra, presented by Artur Rodzinski and the Cleveland Orchestra, was its reception by the capacity audiences which overflowed Severance Hall on December 3 and 5. If the atmosphere was charged with eager expectancy before the rise of the curtain, it mounted steadily throughout those fiercely dramatic proceedings until they reached that terrific emotional climax of the last act, which lifted the excited audience from their seats in tumultuous cheers and bravos. Dozens of curtain calls for singers, conductor and the new stage director, Dr. Herbert Graf, were happily responded to by the superb artists who participated in this outstanding performance.

The creative genius of Richard Strauss wedded to the interpretative art of Artur Rodzinski produced a work in which the orchestra displayed the utmost in virtuosity, beauty of tone, flexibility and nuance. Dr. Rodzinski unraveled this complex and involved score with transcending insight, making it completely lucid.

OUTSTANDING CAST

The cast, without exception, was magnificent. Gertrude Kappel, in the name part, was revenge, hate and drama personified; she conveyed the atmosphere in every move and gesture. Her direct antithesis, lovely of mien and voice, was Charlotte Boerner, who did full justice to the singable lyricisms of Chrysothemis. Enid Szantho, making her operatic début in this country as Klytaemnestra, has a gorgeous contralto voice and portrayed the part histrionically in a thoroughly convincing manner. The Orestes of Julius Huehn was of commanding beauty; Marek Windheim mimed the small part of Aeghisthus in all its grotesqueness. The Cleveland singers who participated and filled their part adequately, due to the expert training of Boris Goldovsky, were Ardell Warner, Carabells Johnson. Marcia Bissell, Marie Simmelink-Kraft, Elizabeth Stoeckler, Helena Hitchcock, Jessica Freeman, Julia Prasse, Reuben C. Caplin and John Patterson.

A last minute substitute for Wilhelm Von Wymetal, detained in Hollywood, was Dr. Herbert Graf, who distinguished himself in this, his American debut, by vivid stage pictures and expressive direction. The sombre courtyard and castle wall built by Richard Rychtarik conveyed the spirit and atmosphere to perfection.

An interesting juxtaposition of American symphonic music was achieved by Dr. Rodzinski when he programmed Arthur Shepherd's Horizons, a symphonic work which grew out of Western American soil, and Dvorak's New World Symphony, conceived and composed by the Bohemian when he made his domicile in New York. Mr. Shepherd, professor of music at Western Reserve University and Cleveland College, had conducted his composition in former years at these concerts, and we had pleasant recollections concerning this music. However, we were astonished to hear a much more vital presentation of the work; one in which the significance of the thematic material was made more striking by the eloquence of Rodzinski's direction. The four movements are logically coherent, the orchestra is treated with consummate skill, and the composer shared a warm success with the conductor. Dvorak was accorded a similar treatment by Dr. Rodzinski, who successfully infused the hackneyed work with freshness, making it an enjoyable experience. Josef Fuchs, concertmaster, was the soloist on this occasion. He performed the Prokofieff concerto in impeccable style; his display of mastery over technical problems, won him an overwhelming success.

OTHER EVENTS

Fritz Kreisler appeared as the fourth attraction in Mrs. Brudno's Concert Course, and again drew his usual large house, delighting old and new admirers with familiar classics, augmented by his newly transcribed Schumann Fantasia and winding up with his usual group of sugary Kreisleriana which he was forced to extend by several more items than the printed list had promised. He still retains that Viennese lilt and remains true to his style. Carl Lamson was the trustworthy friend at the piano.

Severance Hall was filled for the first seasonal concert of the Singers Club, with its new conductor, Boris Goldovsky, doing double duty also at the piano. The gifted musician proved an able conductor. Tito Schipa was the featured soloist, and needless to say, he was feted and applauded for his fine contribution to an altogether enjoyable evening. R. H. W.

JOSEF HOFMANN,

soloist on the Christmas programs of the New York Philharmonic Orchestra under John Barbirolli, at Carnegie Hall, New York, playing the Emperor Concerto of Beethoven on Christmas Eve and Christmas Day. He will be heard in the Chopin concerto (No. 2) in F minor tomorrow afternoon (December 27).

the world's output of films is made in this country, and practically every film of any importance is shown all over the world. In her own latest film, Champagne Waltz, Miss Swarthout completed the picture in English and then sang three of the songs in French, Italian, Spanish and German, and for the trailer, which precedes the picture, she made brief speeches in those four languages. "Those of us," she said, "who have been working in pictures as well as in opera and concert feel the result of our foreign releases in a very definite and concrete way through the requests which come in from every country in the world asking for us to come there and sing." She mentioned several of the outstanding musical pictures of recent vintage and Stokowski's appearance with the Philadelphia Orchestra in Big Broadcast of 1937. There are projected plans, she stated, to film Carmen, Butterfly and Pique Dame.

She concluded: "The producers are ready to go ahead. They only need the assurance that the public wants great things. It is up to you to give every bit of sympathetic encouragement which your organizations can give to bring about the realization of our dream."

Don Cossacks Received by Connecticut Governor

The Don Cossack Chorus, by special invitation, was received by Governor Cross at the Executive Mansion in Hartford, Conn., on December 9. They were presented with a flag of the State of Connecticut in recognition of their artistic achievements in that state.

Sigma Alpha Iota Activities

Sigma Alpha Iota chapters continue active throughout the country. Iota Eta chapter of Indiana had four representatives at the Beta Province convention held in Louisville, Ky., in October. A member of Iota Eta chapter is Vivien Bard who was awarded one of the first prizes for composition. Miss Bard has played her composition, a concerto, with the Terre Haute (Ind.) Symphony Orchestra.

Elizabeth Dearing, Eunice White and Dorothy Ward of Alpha Beta chapter (Arizona) have organized a vocal trio which is appearing for many school and city functions. Elizabeth Dearing is president of Alpha Beta chapter and the other two members of the trio are chapter officers. Lottie Frances Parks of Alpha Beta is teaching music in Douglas, Ariz. She received her B.M. degree with high distinction last May.

October 12 was "Josephine Antoine Day" in Boulder, Colo., where the Mayor of that city proclaimed it as such. Miss Antoine, chapter honorary member of Alpha Phi, gave a concert in Denver on that date. The Denver Symphony Orchestra opened its season on November 1, when the soloist was Esther Johnson of Kappa chapter. She later gave a program in costume at the Junior League shop. Members of Sigma Upsilon chapter attended these concerts. Ruth Parisoe (Sigma Upsilon) studied piano last summer with Josef Lhevinne at the University of Colorado. Miss Parisoe is a pupil of Florence Denny Morrison at the Lamont School of Music in Denver.

School Groups Heard In Pittsburgh

Boston Symphony Orchestra, Monte Carlo Ballet, Serkin and Casadesus in Visits

PITTSBURGH, Pa.—The Southwestern District High School Orchestra gave two concerts in Bellevue near here under auspices of the Pennsylvania School Music Association. The occasion evinced great interest. 135 girls and boys representing forty-three high schools participated. From this orchestra will be chosen players for the All-State Orchestra meeting to be held in February at Mount Lebanon, Pa. The honorary guest conductors were J. Vick O'Brien and Ralph Lewando.

Identical programs were performed at both concerts with a different director leading each item. The fifteen-year-old concertmaster, Milton Thomas, pupil of Ralph Lewando, was soloist in Bach's Praeludium in E, and Ries' La Capricciosa with Margaret Campbell at the piano.

The visiting conductors included Robert Ruthart (Bellevue); Steven Ambrits (Ambridge); Stanley T. Fleming (Shaler); Albert Sincer (Cresson); Kenneth Todd (Munhall); Harry F. Canfield (Indiana); C. E. Neher (New Florence); Margaret Perkins (Dormont); August Fischer (Avonmore); Paul E. Carson (Brownsville); Paul E. Harding (Washington); George C. Held (Langley); E. J. Stribrny (McKeesport); Maude I. Witherspoon (Duquesne); William Simpson (Spangler); C. P. Huntington (Johnstown); Gordon Williams (Ebensburg); F. W. Schmidt (Washington); W. J. McIlroy (Brentwood); Katherine Arthurs (Millvale); Harold Hetrick (Irwin); Stephen Miescer (Mt. Lebanon); and J. W. McCarthy (Ben Avon).

BOSTON ORCHESTRA PLAYS

Giving the second and third events sponsored by the Pittsburgh Orchestra Association, the Boston Symphony Orchestra led by Dr. Koussevitzky thrilled packed houses in the playing of superb programs. It was the first time that the Boston orchestra has played two concerts here on consecutive days and the outpouring of music fans gave further evidence of the popularity of this organization with local concert-goers.

Another impressive keyboard master in the person of Rudolf Serkin made his first appearance in recital here under auspices of the Y. M. and W. H. A. Musical Society. In a program of first-line works Serkin completely won his audience who heaped ovational applause upon him.

The glamorous Monte Carlo Ballet gave two performances of outstanding merit, again disclosing the terpsichorean skill that has made this company pre-eminent and the natural successor to the late Diaghileff troup.

Robert Casadesus' excellent pianism evoked unusual acclaim from the large audience attending the event which was sponsored by the Art Society. Brilliant virtuosity and superior musicianship were revealed in the playing of a well contrasted list.

The Shapiro String Quartet gave the first concert of their new season at the University Club. R. L.

Salzburg Society of America Plans Scholarship

The Salzburg Society of America, which exists for the purpose of promoting interest in the cultural institutions of Salzburg, Austria, offers to its student members ten per cent reduction on the sale of Salzburg Festival tickets for the coming season. The funds thus derived are to be used to furnish a scholarship for the study of music at Salzburg by an American student suitably selected by a duly authorized committee.

Fritz Fall to Make American Visit

Reversing the usual order, Fritz Fall, conductor of the Vienna Volksoper, will arrive in New York on January 15 for a short vacation. The young Viennese *maestro*, a pupil of Josef Marx and Clemens Krauss, has wielded the baton at the Volksoper since 1932, and before that has led the orchestras of the opera houses in Bremen, Krefeld, Düsseldorf and Brünn. Mr. Fall gives opera courses at the Salzburg Mozarteum Academy in the International Summer Music Courses of the Mozarteum every summer, and is actively associated as conductor of the Vienna Broadcasting Company, Radio Wien. This is his first visit to America.

Maryland Composers' Scores Presented to Baltimore Library

BALTIMORE, MD.—The initial presentation in the Enoch Pratt Free Library's movement to preserve for posterity the works of contemporary Maryland composers, took place at the library on Wednesday morning when, in the presence of Frederick R. Huber, Baltimore municipal director of music, who proposed the movement, and Joseph L. Wheeler, Enoch Pratt, librarian, the nationally known composer Franz Bornschein delivered 152 of his published compositions into the custody of the Fine Arts Division of the library. Letters of invitation to contribute to the library's collection of contemporary works of Maryland composers has been extended to such outstanding composers and musicians as Gustav Strube, who is a member of the Peabody Conservatory faculty, and former conductor of the Baltimore Symphony Orchestra. Mr. Strube's works include many compositions that received their world premieres with the Baltimore Symphony, and others that date from his years with the Boston Symphony Orchestra.

Among other musicians who have received requests for copies of their works is Louis Cheslock, teacher of harmony at the Peabody, whose larger works include a symphonic prelude, three tone poems, two dances for orchestra, a sonata and a violin concerto. Alexander Sklarevski, pianist, member of the Peabody staff, and Baltimorean by adoption, has also been asked to contribute published works to the library collection, and among other to whom requests have gone out are Howard R. Thatcher, whose many publicly performed works include a concert overture, Legend for Orchestra, Symphonic Fantasy, violin concerto and numerous piano compositions. Gustav Klemm, composer of concert songs in the repertoires of Lawrence Tibbett and Gladys Swarthout, is also contributing his published works to the library's Fine Arts Division.

Mr. Huber's suggestion was prompted by a desire to preserve for posterity the Maryland music of our times. Only in cases where duplicate copies are contributed will the music be available for circulation, the main purpose being to augment the department's reference collection. The library officials are having the donated collections properly bound, catalogued and mounted.

Amateur Chamber Groups to Compete at MacDowell Club

Applications for the third annual MacDowell Club Amateur Chamber Music Competition are being received now. Auditions will be held in March. The object of this competition is to stimulate and encourage the non-professional musician to form chamber music groups. The competition excludes all professional musicians who perform in public or students preparing to enter the concert field. Groups, however, may have one professional member and there is no objection to ensembles being coached by a professional. Competitors are unrestricted by age limits. Distinguished musicians will act as judges. Application blanks and further information may be obtained from The MacDowell Club of New York City, 166 East 73rd Street.

Gladys Swarthout Addresses National Council of Women

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, radio and the screen, made an address recently at the World Peace Dinner given in New York at the Hotel Astor by the National Council of Women. She spoke on the Potentialities of Music in Motion Pictures for Furthering International Understanding. Miss Swarthout said that over seventy-five per cent of

Prague Gives Operatic Gala For King Carol of Rumania

Bratislava Theatre Group in Novelty and Masterpiece of Smetana on Program—Rose Bampton and Jean Tennyson in Vocal Lyricism—Callimahos Conquers in Flute Recital—Brailowsky's Piano Art

PRAGUE.—The national holiday of the Czecho-Slovakian Republic, celebrated always on October 28, was this year a particularly important event. At the request of our State President, the Rumanian King and his suite took part in the festivities, arranged in the decorated capital. The second day of the King's stay ended with a gala performance at the National Theatre.

It is a long time since the house was filled with such a distinguished audience. Among the spectators were members of the Czecho-Slovakian government, the chairmen of the Chamber of Deputies, the presidents of the Chief Audit-Office, Superior Court and Chief Administration Court, the Lord Mayor of Prague, the Governor of the National Bank, the four Military Commanders and Presidents of the districts of Czecho-Slovakia, generals, high churchmen, the diplomatic corps, and other personages.

RUMANIAN NOVELTY

The principal item of the evening was a one-act opera, On the Broad Road, presented by artists from the Slovak National Theatre of Bratislava. In the work, C. C. Nottara, librettist and composer, displayed sense for harmonic and instrumental variety.

The public was also charmed with the first act of Smetana's Bartered Bride, restaged by Hanus Thein and newly dressed by J. Lada four days ago. Vaclav Talich, who conducted the Czech master-opera for the first time in our State theatre, showed a predilection for rhythmical brilliancy and dynamic contrasts. The roles were assumed by two casts, alternating in each performance.

FOREIGN VOCALISTS WELCOMED

The German Theatre gave Die Fledermaus with Erna Sack, who disclosed phenomenal head tones in the part of Adele. At the National Theatre, Rose Bampton had great success as Leonora in Verdi's Trovatore, and Jean Tennyson was admirable as Marguerite in Gounod's Faust. Among the recitalists, Zdenka Zika made the best she could of her program numbers. Engel Lund again proved to be an outstanding interpreter of folk-songs. Much applause was showered upon Mila Fischer-Grandis, who sang pieces of the Italian baroque and modern periods. Dorothy Moulton concentrated on an English program, from Purcell to present times.

FLUTE AND VIOLIN

The appearance here of Callimahos, flutist, is always an occasion for rejoicing. His copious program was blown with amazing purity and beauty of tone, profound feeling for style, and perfect breath control. Many encores were in order.

The local debut of Orlando Barera, Italian violinist, was heard by a full and applausive house. After overcoming slight nervousness which hampered intonation and conscientious interpretation of the two opening numbers, Barera played d'Ambrosio's concerto in B minor with deep understanding and radiant tone. Short works of contemporary musicians demonstrated the technical skill and brilliancy of the young newcomer.

BRAILOWSKY IN TOP FORM

Brailowsky's piano recital was an evening of manual virtuosity of the highest order. Works by Hummel, Moussorgsky and Chopin were played with stirring sureness of touch and colossal dexterity. But it must be said that Brailowsky's Beethoven was not everybody's idea of that composer. The enthusiasm of the thronged hall knew no bounds.

Ray Lev, American pianist, runs the risk of stampeding her public. Her somewhat unrestrained touch provided playing of enormous strength, which detracted from some passages of the works in hand. The listeners were cordially disposed.

Atonin Resler made the impression of being more a piano teacher than a podium artist. He revealed good technical equipment, without being able to attract the attention of the critical listener. He received rousing plaudits.

Concert-goers in this place will always be glad to hear Lucienne Delforge, French pianist. She has matured considerably since her former appearance here. Her public was particularly attentive to French works, delivered with unsurpassable grasp of style.

Assisted by the German Theatre Orchestra, Alice Herz-Sommer delighted with a well-balanced presentation of the Schumann Piano Concerto. Josef Goldstein, guest conductor from Warsaw, excelled in The Moldau (Smetana) and Fourth Symphony (Brahms).

GUEST CONDUCTORS

Enthusiasm ran high when Victor de Sabata gave an enrapturing though wilful reading of Verdi's Requiem. Among the soloists Erbe Stignani, contralto of rare beauty, and Joel Berglund, warm-toned bass, shone particularly. Lotte Schrader, Josef Riavec, and Hlahol Choir shared in the final ovations. A week later the work was repeated under choirmaster Jaroslav Herle, the only change in the cast being Marta Krasova, who sang the contralto part excellently.

A sold-out house greeted Rafael Kubelik. He was not in his best form. His reading of Leonora No. 3 (Beethoven) and Symphonia Domestica (Strauss) lacked sublimity, attention to dynamics, and orchestral radiancy. Lala Bertlova, young violinist, won plaudits and nosegays with her respectable, if not blameless performance of Mozart's concerto (K. 216).

Another Czech fiddler, Prihoda, was admired for his tuneful and skillful bowing of the Brahms Concerto. It is unfortunate that conductor Karel Jirak was not up to the same level as the soloist.

NEW CHAMBER MUSIC

The Pritomnost Society deserves praise for introducing some manuscript novelties by Czech composers: Suite for violin and piano (Vit Nejedly), three piano pieces (Vitezslava Papralova), sonata for flute, soprano, and piano (Borivoj Mikoda), studies for piano (Karel Janacek), and songs by Vrana, Stanislav, Kowalski and Vackar. Great applause recalled the artists, Ludmila Hynkova, Marie Budikova-Jeremiasova, Dobroslava Sudikova, singers; Rudolf Hertl, flutist; Marie Hlounova, violinist; pianists Polivka, Stanislav, Schachter, Strizek, Solc, and Kredba.

NEW CONCERT HALL

Prague's new concert room, established at the Smetana Museum, was inaugurated with an interesting program by the Prague Wind Instrument Quintet. Works of Martinu, Poulenc and Prokofieff held the attention of the audience.

The modern section of the German Chamber Music Association engaged the Prague String Quartet to play novelties. In addition to a thrilling delivery of Hindemith's splendid second quartet, we heard Quartet (No. 1) by Bertus van Lier, and third quartet by Oswald Chlubna, Moravian composer of conspicuous talent.

GERTH-WOLFGANG BARUCH.

Paul Stassévitch Sees Need for Greater Seriousness Among Prospective Artists

Glamor of Concert Stage Too Often Takes Away Clarity of Vision as to Its High Demands, He Believes

Interviewed between lessons at the David Mannes Music School, New York, Paul Stassévitch bemoaned those two glamorous and often tragic words, "concert stage."

"Those famous words can ruin everything," he said, "The concert stage must be the culmination of high achievement. Its ideal is to make music; too many forget that, and instead of a burning desire for achievement and a constant striving toward the highest degree of accomplishment, they think only of the glory that will be theirs. That glory should not be a personal one but should rather be in their ability to convey to an audience the vast significance and beauty of the musical works they play."

In addition to his concert activities as conductor, Mr. Stassévitch is an eminent teacher of violin. Among his pupils is the boy violinist Ruggiero Ricci.

"A musician needs a great deal more than his musical talents for success," he explained. "So much depends on his education, his philosophy and his general outlook on life, his brain and his respect for his art—all these project themselves through his playing. There have been many really great musicians who did not possess the highest technical training but who nevertheless were able to give out more beauty to their audience than a better equipped virtuoso could have done. Besides, it takes a very special kind of talent to cast spells over an audience.

"Of course, every violinist thinks that he will show the world of musicisians how the masters should be played, just as every composer feels he has a new and great message to give.

"There are tremendous handicaps to overcome for every musician, but in the true artist there is a faith and belief which will conquer all obstacles.

FAULTS OF THE PRESENT DAY

"I think the principal faults in music here today are a lack of seriousness of purpose and a lack of realization of the work required for the serious artist. There should be more contact among pupils. They should play more for one another. That is why I consider the Music Makers' Club, which Edith Otis has organized at the David Mannes' Music School, one of the most valuable contributions to the school. Here the children will play for each other and get some of the keen, comradely and healthy competitive spirit which is so important a part of their work.

"Too many music students have too one-sided an interest in their own instrument. They neglect music itself and they look on music as something created for their instrument when, of course, the instrument was made for music. The piano is a universal instrument and everyone should play that, no matter what his own instrument may be."

Mr. Stassévitch has practiced this principle as well as preaching it. In his debut with orchestra in New York, he appeared as soloist in both a violin and a piano concerto.

"Students today don't listen to enough concerts," he said. "Good or bad—they are both important. Very often they are too apt to get excited over a well-known artist, because he is known as a great artist, not because they themselves have judged him as great."

In his work at the David Mannes' Music School, Mr. Stassévitch arranges his lessons so that his pupils will have some contact with each other before they come in for their individual lesson, so that they will benefit by that healthy sense of competition which he considers so essential. G. N.

Szigeti Applauded as Soloist with Seattle Orchestra

SEATTLE, WASH.—Joseph Szigeti brought to Seattle the finest violin playing of the season thus far, when he appeared on December 9 as soloist with the Seattle Symphony Orchestra. Choosing the Beethoven D major violin concerto for his offering, Szigeti interpreted this work with reverential feeling. With the ease and consummate artistry for which he is noted, he moved the huge audience which packed the Civic Auditorium to frenzied applause and responded with two encores—both unaccompanied—the Bach E major gavotte, and the Paganini La Chasse Etude. Basil Cameron programmed the Franck D minor Symphony as the first half of the evening concert, and gave an exceedingly colorful reading. Especially satisfying was the first movement, which Dr. Cameron imbued with the depth of understanding worthy of this monumental work.

Helen Louise Oles and John Hopper, pianist, made their Seattle debut as two-piano recitalists on November 24, in the auditorium of the Washington Athletic Club. Their numbers included the Saint-Saëns variations and the Debussy suite as the major works, while many smaller compositions were likewise offered. Their performances showed splendid musicianship, excellent ensemble and spontaneity of interpretation. J. H.

GRETE STUECKGOLD,

soprano, since returning to the United States in the early fall, has sung extensively in concert and over the radio. She took the role of Elisabeth in Tannhäuser in the Cleveland Orchestra's production of that opera. Mme. Stueckgold also teaches at the School of Wagnerian Art, New York.

Jacobi Concerto Heard at Rochester

Frederick Jacobi's concerto for piano and orchestra was given at the first of the American Composers' Series Concerts in Rochester on December 10, with Irene Jacobi, the composer's wife, as soloist and Dr. Howard Hanson conducting.

Mr. Jacobi's concerto for cello and orchestra was given by the Illinois Symphony Orchestra (unit of the Federal Music Project of the WPA) in Chicago on December 6, with Lois Bichl, soloist, and Izler Solomon, conductor. In San Francisco the Jacobi second quartet was performed by the San Francisco String Quartet on December 2 and 9.

Roman Totenberg, Polish violinist, recently featured two of the same composer's preludes at his Town Hall recital in New York.

Chamber Music Society of America Concert Series

Four Tuesday evening concerts are being given during the fall and winter by the Chamber Music Society of America at the Fifth Avenue Galleries of the Grand Central Art Galleries, New York. The first concert took place on December 8, presenting Barrere-Salzedo-Britt. The other artists and ensembles appearing during the season are: The Pasquier Trio (first New York appearance), January 12; the Siberian Singers, the Perole Quartet and Katherine Bacon, February 8; and the Maganini Chamber Symphony Orchestra (Quinto Maganini conductor), March 30.

MacDowell Club Chamber Concerts

The MacDowell Club of New York announces a series of four chamber music concerts to be given by the Curtis String Quartet, the Stradivarius Quartet, the Hart House Quartet, and the Washington String Quartet, on January 11, February 8, March 15, and April 12. This series is being given for the benefit of the New York Association of Community and Settlement Music Schools.

National Directory of Piano Teachers Out in January

The first edition of the National Directory of Piano Teachers will be off the press in January, 1937, it has been anounced by Irl Allison, president of the National Guild of Piano Teachers, which is publishing the book. The directory lists the names and addresses of piano teachers throughout the country. Registration for the directory was to close on December 24. Mr. Allison also announced that Dr. LeRoy B. Campbell, director of the Conservatory of Music at Warren, Pa., has been named to the board of directors of the guild and also to the national membership committee. The other members of the board of directors are Gustave Becker, Edwin Hughes, Carl M. Roeder, Dr. A. Verne Westlake, John Mokrejs, Richard McClanahan, Helen Norfleet, all of New York; Homer Grunn of Los Angeles, and Elizabeth Simpson of Berkeley, Calif.

Washington Extends Ovation to Elman, Soloist with Philadelphia Orchestra

Bauer and Glee Clubs Assist Resident Forces in Beethoven Concert—Don Cossack Chorus and Gordon String Quartet Appear

WASHINGTON, D. C.—On December 8 the Philadelphia Orchestra with Eugene Ormandy conducting, and Mischa Elman as guest soloist, offered the second program of the season, a memorable event. The concert opened with the seldom heard Faust Overture of Wagner. Next followed Elman's playing of the Tschaikowsky concerto in D major. With his rich golden tone, the violinist gave a stirringly emotional interpretation of the composition; every phrase was performed with remarkable ease. The true Russian spirit seemed to pervade the entire work. Ormandy gave perfect assistance and upon the completion both artists were accorded an ovation. Also heard the same evening was the symphony (No. 2) in D major of Brahms.

KINDLER LEADS BEETHOVEN

On December 13 the National Symphony Orchestra (Dr. Hans Kindler, conducting) presented an all-Beethoven program featuring Harold Bauer, pianist, as soloist in the C minor concerto and the Choral Fantasy with the combined Glee Clubs of George Washington University. Mr. Bauer's interpretation of the first movement of the concerto was a trifle over-emotional, but the second movement was eloquently expressed in a beautiful singing tone. The *rondo*, though a little heavy in spots, was gay and free and brought an ovation from the audience. Dr. Kindler's presentation of the two overtures, Coriolanus and Egmont, was unusually attractive. The program was brought to a stirring close with the Choral Fantasy, a work infrequently done because of its tremendous requirements but which Dr. Kindler invested with nobility and granduer.

Although there was sense of disappointment in the audience on December 16 when C. C. Cappel, manager, made the announcement that Lotte Lehmann, who was to have appeared as soloist with the National Symphony Orchestra, would be unable to sing, due to influenza, all this was dispelled by the attractive program Dr. Kindler offered. First, in commemoration of the 150th anniversary of the birth of Carl Maria Von Weber, was heard the Invitation to the Dance arranged by Weingartner. Next came the Concerto Grosso in D minor, (No. 21) of Handel. This, the outstanding number on the program, was beautifully interpreted with dignity, eloquence and charm. The remainder of the program consisted of the Unfinished Symphony (Schubert) and prelude to Act III, Vorspiel and Liebestod from Tristan und Isolde. In the Wagner items, Dr. Kindler was highly dramatic and built up a tremendous climax which brought an ovation from the audience.

DON COSSACK CHORUS

On December 6, Mrs. Dorsay presented the Don Cossack Chorus, returning to Washington for their seventh annual concert. They were welcomed by a packed auditorium of music lovers that has grown steadily every year. Under the direction of Serge Jaroff, the singers offered an interesting program, the first half being devoted to religious songs and the second consisting of folk tunes alternated by special arrangements. Of particular interest among these was the familiar Rachminoff prelude in C sharp minor. However, the singing "Horsemen of the Steppes" offered their finest musicianship in the religious selections, displaying all the qualities for which they are so well known. Their beautiful ensemble, even phrasing, delicate nuances and remarkable transition of tempi revealed high artistry.

GORDON STRING QUARTET

The Gordon String Quartet (Jacques Gordon and David Sackson, violins; William Lincer, viola; Naoum Benditsky, cello) using the four famous Stradivarius instruments that Mrs. Gertrude Clarke Whittall generously loans the library, were the second group of instrumentalists to be heard in the Chamber Music Auditorium of the Library of Congress. As the auditorium seats but 500, there is always a demand for seats far greater than the supply. On December 16, the program offered was all Brahms—the quartet in C minor; the D major sonata for violin and piano; and the quintet in F minor, with Frank Sheridan at the piano in the last two numbers. The sonata was superbly performed by Mr. Sheridan. The violinist's broad tone and personal assurance, coupled to Mr. Sheridan's exactness made this a vital performance. The quintet climaxed the evening. This was Brahms at his best. Exuberant and vigorous, the emotional vivacity of the playing thrilled one, and the work furnished a brilliant finale that brought an ovation. G. E.

DORIS DOE,

contralto, as Brangäne in Tristan and Isolde, the role she sang on November 17 with the San Francisco Opera, with Flagstad and Melchior, under the baton of Fritz Reiner. Miss Doe was chosen to sing on an NBC network on November 18 in the Memorial to Mme. Schumann-Heink. After recitals in Oregon, Idaho and Utah, Miss Doe has returned to the Metropolitan Opera for her sixth season. She appeared in the production of Die Walküre on December 21, the opening performance of the season.

Iturbi and Reiner Score in Detroit

Applauded as Guests with Orchestra —Winifred Cecil Sings with Orpheus Club—Boston Symphony Wins Tributes in Brilliant Concert

DETROIT, MICH.—The Detroit Symphony Orchestra's first Pop concert of the season, on November 28 was led by the Spanish conductor, Jose Iturbi. It was Iturbi's birthday and his joyous mood was reflected in the orchestra with the result that everything was played excellently. The program opened with Barber of Seville overture, followed by Andre's Impressions Portenas and White's five miniatures and the Capriccio Espagnol of Rimsky-Korsakoff. The major offering came with the performance of Cesar Franck's symphony in D minor, played with fiery imagination. Mr. Iturbi concluded his stay here as guest conductor with this concert and was given a rousing reception.

LISZT COMMEMORATED

Dr. Mark Gunzburg gave a Liszt memorial concert on December 2 at the Woodward Baptist Church in which were included Vallee d'Obermann, written by Liszt in 1835 and seven etudes written in 1837-38. These were first editions which the composer destroyed because it was claimed they were unplayable. The second edition is more refined, but the first is more effective.

WINIFRED CECIL WITH ORPHEUS CLUB

The thirty-seventh annual concert of The Orpheus Club of Detroit, conducted by Charles F. Morse in Orchestra Hall on December 8 was one of the finest concerts heard this season. Forty trained masculine voices displayed a tonal unison in the piano passages that was most effective. It was the Orpheus' Club's Christmas Concert and there were carols and joyous melodies. Bach's Break Forth, O Beauteous Heavenly Light was dedicated to the memory of the late Ossip Gabrilowitsch and Silent Night was sung in memory of Schumann-Heink. There was a fine soprano, Winifred Cecil of New York, who added much to the flavor of the concert. Possessed of good stage presence, with a bell-like voice, she displayed intelligence in interpretation and good diction. She sang two groups of songs and with the orchestra César Cui's Spread Your Wings and Helmund's The Magic Song with fine effect, and was given a rousing reception. There was balance in the entire program and the organization's singing of Elgar's Five Part-Songs with words from the Greek Anthology was very effective. Sibelius' The Broken Melody and Hahn's Rapturous Hour had to be repeated. Mr. Morse's conducting was, as always, decisive and graceful. Harriet J. Ingersoll was the accompanist.

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky and the Boston Symphony Orchestra were cheered by an audience of almost 5,000 on December 9 in the Masonic Temple. It was a brilliant concert and the enthusiasm which greeted the playing came from all corners of the vast auditorium with lusty abandon. Their combined ensemble and the genuine musicianship and leadership of Serge Koussevitzky were magnificent. The program played showed thought and good taste, opening with a Handel Concerto Grosso followed by a rarely heard composition of Sibelius, Pohjola's Daughter, which brought tremendous applause. Ravel's Daphnis et Chloe suite came next and after the intermission the Brahms symphony (No. 1) in C minor was played with a dignity and restraint hard to be equalled.

REINER LEADS LOCAL FORCES

The Detroit Symphony Orchestra's fifth regular orchestral concert on December 10 had the majestic leadership of Fritz Reiner. The program opened with a first performance in Detroit of a Bach-Leonardi toccata and fugue, an immensely dramatic and distinguished reading, followed by Beethoven's Eroica Symphony, played with beauty and depth. Stravinsky's suite from the ballet, L'Oiseau de Feu, opened the second half of the program. Every variety of effect suitable to this fantastic subject was heard, the orchestra entering into the full spirit of the composition. The Strauss Till Eulenspiegel concluded the program, which the audience liked very much. There was a good attendance. R. C. B.

Virtuosi Conquer In Portland Bows

Piatigorsky and Szigeti Make Deep Impression in Appearances with Orchestra—Flagstad and Jooss Ballet in Visits

PORTLAND, ORE.—The Portland Symphony Orchestra, long our principal agency for introducing new names to local concert audiences, achieved a new high by sponsoring the first appearances here of Gregor Piatigorsky and Joseph Szigeti. The two performances came within a fortnight of each other, and it is imposible to judge which artist left the more profound impression.

Piatigorsky was the soloist at the concert given in the Public Auditorium on November 24, and his collaboration with Willem van Hoogstraten in presentation of the Dvorak cello concerto was easily the finest thing of its kind heard here in years. Piatigorsky's fine stage presence, his flair for the dramatic, coupled with his impeccable musicianship, set everyone to talking. It is doubtful whether the Symphony Society has ever sponsored a more successful event, unless it was the one which took place in the Auditorium just two weeks later, on December 8, when Joseph Szigeti made his initial bow here.

Szigeti's appearance came less than a month following that of a man whom he strongly resembles—in the artistic sense—Kreisler. Accordingly, comparisons were inevitable, and they were far from being to the disparagement of Mr. Szigeti. Corelli's La Folia and the Mozart violin concerto in D major (No. 4) were the strongly contrasted vehicles for the Hungarian artist's local debut.

The Portland Junior Symphony Orchestra, which never fails to startle its audiences by the freshness and spontaneity of its performances, opened its new season in the Auditorium on November 21. Nellie and Pattie Greenwood, two of the town's most promising young pianists, were soloists in a spirited performance of the Mozart concerto in E flat for two pianos. Jacques Gershkovitch, entering his eleventh season as conductor of the orchestra, led his juvenile symphonists in a mighty creditable reading of Beethoven's eighth symphony, and, among other works, Glazounoff's Stenka Razine.

JOOSS BALLET

The Ellison-White Bureau auspiciously introduced the Jooss European Ballet here on November 28 by presenting two different programs in the Auditorium on the same day. Such a heavy schedule for a ballet unknown locally was unprecedented, but nonetheless, capacity audiences greeted the dancers both times. Kurt Jooss' unconventional choreography thus won at least 6,000 new ardent champions. Of the individual ballets, The Green Table, The Mirror and A Ball in Old Vienna were obviously the best liked.

Another Ellison-White attraction was Roland Hayes' concert in the Auditorium on December 7. Portland is undoubtedly one of the best Hayes towns in the United States, and a sellout audience was on hand to greet the singer. The eminent Negro has sung here many times, but this concert, judging from the audience reaction, was outstanding.

FLAGSTAD RECITAL

Another first-timer for Portland was Kirsten Flagstad, who sandwiched two concerts in the Pacific Northwest between Wagnerian productions in San Francisco. She sang in the Paramount Theater on November 20, and scored with her listeners most emphatically. She sang groups of songs in German, Norwegian and English, as well as excerpts from Die Walküre, Lohengrin and Tannhäuser. Her concert was the opening number of the Paramount concert series, sponsored jointly by W. B. McCurdy and the Paramount Theater.

SYMPHONIC PROGRAMS

Some of the city's best musical talent figured in the Portland Symphony Orchestra matinee programs, given in the Auditorium November 29 and December 13. Dorothy Gorbovitzky, protégée of Alfred Mirovitch, played a Tschaikowsky piano concerto with the orchestra on November 29. The soloists for the December 13 concert were Ruth Lorraine Close and Robert A. Millard, respectively the principal harpist and the first flutist of the orchestra. They were featured in the local premiere of a Mozart concerto for harp and flute.

MIROVITCH PLAYS

Martha B. Reynolds inaugurated her series of three matinee piano recitals with one by Alfred Mirovitch in the Auditorium on December 12. Mr. Mirovitch is widely known in Portland, as he conducted a master class last summer at the Ellison-White Conservatory, and was, in addition, soloist for one of the summer symphony concerts. The recital was well attended and the artist was thunderously applauded. D. L. P.

John Warren Erb Leads Choral Concert in Easton, Pa.

EASTON, PA.—A combined concert was given on November 27 by the Lafayette College Glee Club (John Warren Erb, conductor) and the Westfield Senior High School Chorus, which was prepared by Elizabeth Ingalls, conductor of the New Jersey All State High School Chorus. Mr. Erb held the baton for the concert, and Thomas Edwin Yerker was accompanist. Marion Lackas, pianist, was heard in a group of solos by Chopin, MacDowell and Bach-Slenczynski.

The glee club sang two groups including two numbers by J. S. Bach, arranged by Archibald Davison; an Old French carol; Jerusalem (Parry); Russian folk songs transcribed and dedicated to John Warren Erb and the Lafayette Glee Club by the composer, Selim Palmgren; Boris Levenson's King Vladimir's Feast and other items. They also sang four college songs. The Fighting Marquis (Erb-Adams) and On, Lafayette (Charles Straub), Like a Queen Enthroned (Seiple-Stier) and Alma Mater (Walter Stier). The massed choruses offered and the choral from Wagner's Die Meistersinger, Listen to the Lambs (Dett) and I Love Life (Mana-Zucca).

Performance of a high degree of musicianship and precision was the order of the evening. Mr. Erb has trained his forces to excellent attainment, and they respond with alacrity and assurance to his spirited conductorship. Especially impressive were the Bach interludes, wherein skilled contrapuntal singing was heard, and the Meistersinger choral, which showed the combined choruses to good advantage. A capacity audience spontaneously applauded this concert. W. W.

Boston Symphony Orchestra Visit Feature of Rochester's Fortnight

Iturbi Conducts Philharmonic Forces—American Composers' Concert Led by Hanson—Recital by Barrère-Salzedo-Britt

ROCHESTER, N. Y.—Two eventful weeks in music here produced nothing to equal the annual visit of the Boston Symphony Orchestra. Playing before a capacity audience in the Eastman Theater, Dr. Koussevitzky's ensemble left listeners in a rapturous glow as the musicians trooped from the stage to a thunderous roar of acclaim. The Haydn symphony in B Flat (No. 102); the Brahms symphony (No. 1) and C minor and Debussy's La Mer comprised the program. Naive in construction as compared with the handicraft of Brahms and Debussy, the Haydn symphony is a challenge to the ability of an orchestra to meet with it the demands of a musically sophisticated audience. With so gifted a piece of musical mechanism at his command, combined with a rare understanding of and relish for Haydn, Dr. Koussevitzky met the test successfully.

His conception of La Mer aroused debate. Pointed exaggeration in his reading frequently washed away some of the score's inherent serenity. But the noblest performance of the evening came with the Brahms, where the conductor caught the composer's brooding strength from the start and never permitted it to escape.

KREISLER

During the same week, a second S. R. O. audience turned out to welcome back Fritz Kreisler, who has been off this city's recital list for several years. It would be a pleasure to wax superlative about the eminent violinist but here he was neither an impeccable nor brilliant performer. Only his lush tone and phrasing excellence remained to suggest the Kreisler of yesterday.

His program included, of course, the fragile bits of Kreisleriana that never fail to excite his ardent admirers, who brought him back repeatedly to play their favorites. In the earlier section of the recital, however, Kreisler put on display two novelties—personal revisions of the Schumann C Major Fantasy and the first movement of the Paganini Concerto. Even in its admittedly bettered form, the fantasy remains a disordered combination of weak thematic material and loose structure.

BARRÈRE-SALZEDO-BRITT

Of an entirely different character was the admirably informal recital of the fine ensemble composed of Carlos Saledo, harpist; Georges Barrère, flutist, and Horace Britt, cellist. Masters of their chosen instruments, they were also superb in ensemble in the program played in Kilbourn Hall. A highly enthusiastic audience forced them to remain more than half an hour beyond the appointed time by insistent encore demands. Mr. Salzedo excelled in solo efforts with his beautifully precise phrasing and amazing dynamics. In his own series of Short Stores in Music, he demonstrated apparently impossible harp effects. The pieces themselves were tersely humorous, with stunning tone pictures that completely fulfilled the descriptive programs in their titles. The full trio disported gaily in those bizarre and grotesque figures that form the Debussy Children's Corner Suite, adapted from the original piano score.

KILBOURN QUARTET

Completing the chamber music segment of the current year was the opening recital of the year by the Kilbourn Quartet, whose members are Gustave Tinlot and Paul White, violins; Samuel Belov, viola, and Paul Kefer, cello.

Assisted by Max Landow, pianist, the quartet brought to a Kilbourn Hall audience a Brahms quartet for piano and strings; the Mozart quartet in B Flat and the Schumann quintet (Opus 44). Lapses in perfection of ensemble were evident here and there. Yet the individual competence of these five musicians and the solid quality of the music they chose to play compensated the flaws. With added experience together the Kilbourn group should reach high ranking among the country's chamber music practitioners.

AMERICAN COMPOSERS' CONCERT

Among the novelties of the past week was the first of the 1936-7 series of American Composers' Concerts, given in the Eastman Theatre by the Rochester Philharmonic with Dr. Howard Hanson, father of the laboratory idea, as conductor and master of ceremonies.

The concert failed to produce much of outstanding merit, although the harmonic deftness and orchestrating skill of Robert McBride made his Mexican Rhapsody a composition of real vitality. This youthful composer has a delicious sense of humor and an even greater sense of orchestral values. This pen is certain to give us something lasting during a career that has merely begun.

Frederick Jacobi's concerto for piano and orchestra, with Mrs. Jacobi as soloist, found effectiveness only when it departed from its occasional ultra-modern idiom for an excursion into the strictly conventional.

Episodic and jerky progress was the only course left for the orchestra in its travels through the maze of Timothy Mather Spelman's symphony. Particular sympathy goes out to the first trumpet, who had to pursue a tortuous score for his instrument. Another new work introduced was David Diamond's Psalm, inspired by a visit to the graves of such Paris immortals as Bernhardt, Wilde, Rachel and Chopin.

ITURBI LEADS PHILHARMONIC

Jose Iturbi made his fourth conductorial appearance of the season with the Philharmonic Orchestra in a concert whose feature was the Sibelius second symphony. This rugged work inspired a full-bodied and positive string tone that portrayed graphically the pastoral picture intended by the composer. When the orchestra burst into the exultant song that dominates the final movemen, one felt unmistakably that here was the true Sibelius, read and performed in a manner that would have cheered the composer himself.

Conducting entirely without score, Iturbi devoted the second half of his program to his Spanish compatriots. There was Chavarri's Acuarelas Valencians, a first Rochester hearing; Turina's La Procession del Rocio, and Granados' Three Spanish Danes. It was to be expected that Iturbi's grasp of music from his homeland and his instinctively superior rhythmic talents would lend excitement to the Spanish music. But few realized the extent until they heard for themselves.

D. E. K.

N. A. A. C. C. Presents Second Concert of American Works

The second of five musicales presenting new works by composer-members was given by the National Association for American Composers and Conductors in Steinway Concert Hall on December 16. Owing to indisposition of the soprano scheduled to appear, Arthur Shepherd's Triptych was omitted and the program was reshaped at the last moment. It consisted of the trio for piano, violin and cello by Walter Piston; a Tranquillo and Allegro by Normand Lockwood; Roy Harris' Four Minutes and Twenty Seconds, and a repetition of the fifth string quartet by Quincy Porter, heard at the previous concert. The participating artists included the Phil Sym String Quartet (Joseph Reilich, first violinist; Louis Fishzohn, second violin; David Katz, viola, and Avron Twerdowsky, cello) and John Duke, pianist.

Mr. Piston's trio, written on a commission from Mrs. F. S. Coolidge, is a logically constructed and highly proficient work in four sections. It announces a bold, somewhat atonal theme at the outset and subjects it to interesting developments. The nostalgic slow movement is more conventional in nature, harking back to the Romantic manner, with some harmonic modern touches that seem applied rather than organic. The lively *scherzo* and the final fugal section are brilliant examples of counterpoint, exhilarating and rhythmically forceful. As a whole, the impression is of a strong cerebral faculty, mastering its materials.

The two movements of Mr. Lockwood, a member of the Oberlin Conservatory faculty, who recently won a national composition prize, are sincere and expressive. There is a yearning, poignant coloring to the first of the works, lyrically moving, if not abounding in variety of ideas. The second piece begins and ends in rapid tempo, with a middle section of contemplative mood. In general, one had the effect that the thematic material was developed at excessive length.

JOSE ITURBI

has entered his first season as regular conductor of the Rochester Philharmonic Orchestra of Rochester, N. Y. Mr. Iturbi is also conducting for some weeks on the Ford Sunday Evening Hour. His season's schedule includes appearances as guest conductor with the Chicago, Minneapolis and Detroit symphony orchestras.

The workmanship is sensitive and competent; there is original contrapuntal treatment and the compositions are sound examples of conservative musical expression.

Mr. Harris' brief and beautifully developed lyrical movement (originally written to fulfill an exact time requirement, as the name implies, for a phonograph recording) was one of the most individual, forceful and finished of the scores heard. An unnamed flutist joined the Phil Sym String Quartet in a suave and tonally beguiling performance. The quartet also gave full-toned projection to the superb quartet of Mr. Porter, reviewed on the occasion of its first hearing.

The audience was an appreciative one of musical initiates. Mr. Harris, who introduced the program, was called on to bow after the performance of his composition.

R. M. K.

Lily Pons' Engagements

Lily Pons is now at her home in Silvermine, Norwalk, Conn. The soprano went there from the Pacific Coast, after a brief stop in New York City.

Miss Pons has been in Hollywood since August making her second picture for RKO. It is entitled The Girl from Paris, and is a comedy in which Miss Pons has as co-players Jack Oakie, Mischa Auer, Herman Bing and Frank Jenks, with Gene Raymond as the leading man. The picture will have its New York premiere at the Radio City Music Hall on December 28.

The coloratura artist appeared with the Chicago Opera on November 28 after which she was soloist with the St. Louis Symphony Orchestra on December 2. She then gave a recital in Memphis, Tenn., on the 4th and the 6th took her to White Plains, N. Y., for the General Motors broadcast. January 3 she will be soloist on the Ford Hour and on the 12th give her New York recital.

Miss Pons sings with the Metropolitan Opera in Hartford, Conn., on January 19 and from then on remains with the company for the entire season. She is scheduled to sing in the revival of Le Coq d'Or February 4. After that she has a long list of concert engagements until the late spring. Next summer there is a possibility that she may go to Buenos Aires for the opera season.

Marie W. Dunn Married

J. S. Vail, eastern representative of the Firth Carpet Company, and Marie W. Dunn, concert manager, were married on November 20. The reception following the ceremony was held at the studios of Edith W. Gaudenzi, sister of Miss Dunn. Gloria LaVey and Harrison Knox, both NBC artists, provided the music of the evening.

Brodsky and Triggs to Play for Beethoven Association

The two-pianists Vera Brodsky and Harold Triggs, who play every Friday evening over the radio in New York with Fred Waring on the Ford program, will be heard at the Beethoven Association clubhouse on December 29.

Heifetz Opens New Fort Worth Hall

Whiteman Band and Resident Symphony Orchestra Combine for Novel Concert

FORT WORTH, TEX.—The new season started with a flourish of stentorian popular acclaim when Paul Whiteman's Orchestra, which had been in the city for fifteen weeks at the Frontier Centennial, combined with the Fort Worth Symphony Orchestra, the merged groups being conducted by Whiteman in much the same program which he gave recently with the Philadelphia Orchestra in New York. The concert was the first on the season list of the local orchestra.

It has been many a day since a local audience has had such a hilarious afternoon. The vital, physically stimulating, brilliantly played typical Whiteman music emphasized again the musical worth of much that he and his arrangers and players offer, and the salutary influence of the band among a host of cheap popular music purveyors.

A new musical organization is the Texas Christian University Concert Band, a group of about thirty players selected from the college's larger band for the study and performance of a better type of music than the football and parade band can dispense. Don Gillis is leader of both bands. The new group will be heard six times during the year.

HEIFETZ PLAYS

The sixth Civic Music Association series of concerts was inaugurated by Jascha Heifetz, accompanied by Emanuel Bay. Heifetz had not played here for thirteen years, and aroused to enthusiastic response an audience of about 2,700. The same technical impeccability, lofty intellectual, command and purity of tone which have characterized his playing were manifest.

The concert held a secondary interest in being the first event in the new Municipal Auditorium, a handsome hall seating 3,000 persons, and happily possessed of not only good but remarkable acoustic properties. Even the player's speaking voice was clearly audible to the back of the hall.

The series of three concerts by noted visiting organists, now in its third season, sponsored by the local chapter of the American Guild of Organists, presented Winslow Cheney, young New York organist, on the First Presbyterian Church instrument. The player exhibited clean technic, a healthy musical creed and a dignified, scholarly approach to his work.

E. C. W.

Kindler Honored at Washington Reception

In recognition of his efforts as founder and conductor of the National Symphony Orchestra of Washington, D. C., Dr. Hans Kindler was honored on December 14 by 500 musicians and music patrons at the Mayflower Hotel in Washington. The Washington Music Teachers Association sponsored the tribute, and the capital's music instructors and other professional musicians were joined by many persons prominent in political, civic and cultural circles in Washington.

Budapest University Chorus Coming for Tour

The Budapest University Chorus will sing a broadcast concert for the British Broadcasting Company in London on December 29 and sail the following day on the SS. Washington for this country. On January 8 the group is to be entertained by the University Glee Club in this city; on January 11 they will be entertained by the Princeton Glee Club and on the night before their departure for home, February 2, a grand farewell party is planned for them by the Yale University Glee Club. Their first New York concert takes place in Carnegie Hall on January 16.

Frederick Bristol Heard Three Times in New York Area

Frederick Bristol, pianist, who specialies in modern piano repertoire, has been fulfilling many engagements this season, among them three in the New York metropolitan area. He was recently presented by the Woman's Club of Orange in a program of modern and contemporary composers; also at the musicale of the Criterion Club, at the Hotel Plaza, New York, and on December 19 Mr. Bristol accompanied Richard Hale, baritone, in the latter's recital at The Town Hall, New York.

NEW YORK CONCERTS

DECEMBER 14

William Brownlow The young British baritone, William Brownlow, gave his first New York recital at the Town Hall on Monday afternoon. Mr. Brownlow who has sung extensively in England, has made an comprehensive study of the music of contemporary composers. After an initial group of songs in French by Joseph Szulc, Bembera, Debussy, Duparc and Paul Puget he chose for the rest of his program songs by the following English composers: Quilter, Norman Peterkin, Ernest Bryson, and Granville Bantock. Following the intermission the last two groups included works by Bridge, Martin Shaw, Peter Warlock, Gordon Bryan, Felix White, Armstrong Gibbs, Guirne Creith, Francis Toye, Eugene Goossens, and Arthur Goodhart.

Mr. Brownlow established a wide range of colorful singing with a resourceful use of *mezza voce*. At no time did he attempt to force the tone beyond its natural capacity and the results were an even scale security of pitch and a rare quality of charm both in voice and interpretation. Mr. Brownlow proved to have able comprehension of present day song writing and sang his music with reverence and restrained sentiment. Settings of Shakespeare made up the entire second group. Kenneth Walton supplied artistic accompaniments and an audience of good size was unusually cordial.

Beethoven Association A large and distinguished coterie of artists participated in the Beethoven Association concert on Monday evening at Town Hall. Opening the program, Vivaldi's concerto in B minor (for four solo violins, string ensemble and harpsichord, edited by Franz Kneisel and Frank Damrosch) was given performance of consummate skill by Ruth Breton, Lillian Fuchs, Marianne Kneisel and Lea Luboshutz, with Carlos Salzedo at the harpsichord. Next to hold the stage were Gaby and Robert Casadesus, who provided a fine display of two-piano art in Trois valses romantiques by Chabrier and brief numbers by Infante and Florent Schmitt and Mr. Casadesus' Russian Piece, a rhythmically erratic bit, cast in the contemporary idiom. A vocal interlude brought Povla Frijsh, whose masterly interpretative powers were employed in Bist du bei mir (Bach), two Schubert excerpts (one of them Der Erlkönig), Die unfolgsamen Zicklein (J. Kricka) and, in French, Fauré's Au cimetière and L'Hiver (Koechlin). She was royally applauded for her vivid singing. Celius Dougherty was her adept accompanist. In conclusion, the string ensemble and the four pianists Gaby and Robert Casadesus, Germaine Schnitzer and Harold Bauer offered a memorable exposition of the Bach concerto in A minor for this combination. In the string ensemble were Marie Van Den Broeck, Virginia Majewski, Olga Zundel, Horace Britt, Mischa Elzon, Enselme Fortier, Max Hollander, William Hymanson, Edwin Ideler, Egon Kornstein, Boris Koutzen, Bernard Ocko and Cornelius Van Vliet. The conductor was Artur Bodanzky. An audience that filled Town Hall to capacity listened with every indication of pleasure.

National Orchestral Association "Youth Evening" might have been the subtitle of the third concert by the National Orchestral Association this season under Leon Barzin at Carnegie Hall. It was the annual occasion on which young soloists are heard with the orchestra.

The program began with a first American hearing of an Ouverture Joyeuse by Marcel Poot, contemporary Belgian composer—a lively work with some modernistic coloring, in its animated, tasteful pages. Kalman Bloch, clarinetist, aged 23, appeared in Debussy's rarely-heard Rhapsody for this instrument and orchestra, the virtuosic measures of which he projected ably.

The most delightful part of the concert was the playing of Mozart's concerto in F major for three pianos and orchestra (said to be also a first New York hearing) by Stanley Baron, 14, Sylvia Rickler, 14, and Anita Landa, 15. The work is an exuberant one of brilliant melodic pattern. The elaborate passage work was played with skill by the three young players, who gave it just the touch of innocent sprightliness and unostentation which was needed.

Jacques Margolies, eighteen-year-old violinist, pupil of Hans Lange and Mishel Piastro, played the solo part in Sibelius' violin concerto with poise, musicianship and understanding. He won a decided ovation for his capable technical mastery of a difficult solo score. Mr. Barzin guided his players competently through the exacting variety of works. The audience was one of size and ardently appreciative.

DECEMBER 15

Rosamond Joyzelle This artist appeared in Town Hall on Tuesday afternoon giving her impressions of original Biblical Episodes through the medium of spoken drama, rhythm, color and light. She was assisted by Dr. T. Tertius Noble improvising at the organ, Hugh Sorensen, baritone and Clarence Gittens, solo boy soprano at St. Thomas Church.

Miss Joyzelle presented well thought out sketches portraying the various characters by means of subtle lighting effects and quick changes of colored velvet shawls. Her speaking voice is one of dramatic intensity and carrying power. The darkened hall and lovely stage settings combined with the beauty of Miss Joyzelle's interpretation, accomplished a true spiritual atmosphere throughout the program. It was made up of nine episodes entitled In Nazareth, In Judea, In Bethlehem, In Jerusaelm, and In the Temple. Following a short intermission the Episode continued with In Samaria, By the Sea of Galilee, In Bethany, Mary and Martha and In Gethsemane. The program ended with an epilogue entitled, Lo I Am with You Always. A large and appreciative audience attended the program.

Philadelphia Orchestra Conducted by its regular leader, Eugene Ormandy, the Philadelphia Orchestra gave its fourth New York concert of this season at Carnegie Hall. The program consisted of Prokofieff's Classical Symphony, Brahms' B flat piano concerto (Rosalyn Turek, soloist) and Strauss' Thus Spake Zarathustra.

Ormandy and his orchestra now are in thorough affiliation, and mutual respect and enthusiasm follow as a natural result. The conductor is able to carry out his minutest artistic intention as well as the large line of his interpretations, and all those phases combined to make high enjoyment for the listeners at this engaging and extremely well balanced concert.

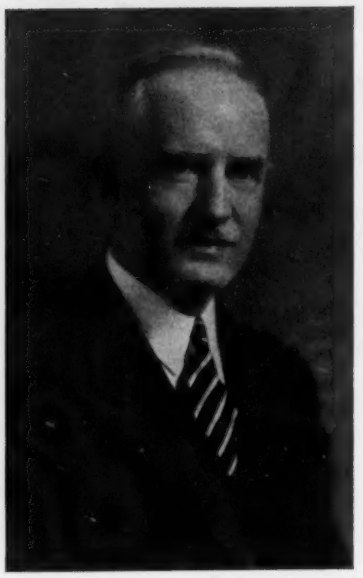
Spirit and humor distinguished the reading of Prokofieff's bright score (perhaps his best) and Strauss' gigantic and glowing composition received its full due in eloquence, drama and passion.

Really a symphony for piano and orchestra, the Brahms concerto did not altogether fulfill its basic purpose on this occasion, for while Ormandy and his players made their contribution an authentic one, Miss Turek often concerned herself too much with the piano as a solo exposition. It should by no means be inferred that she fell short in tonal or technical requirements, or that she lacked musical taste, but the fact remains that she was not always in the atmosphere of the epical whole for which the leader and orchestra were striving. Nevertheless, there was much to admire in Miss Turek's verve, precision, and rhythm. With greater maturity in years, and further development of the artistic qualities she already possesses, she may confidently be expected eventually to do complete justice to the towering Brahms score, the most tremendous work in the whole literature of the piano with orchestra. Conductor and soloist were overwhelmed with tributes from the satisfied hearers.

Nita Gale The Town Hall recital of Nita Gale, soprano, drew a large and distinguished audience of New York musicians and patrons of the art, which applauded her magnificently interpreted, well balanced program enthusiastically. Beginning the evening with a group of Schubert Lieder listing An die Musik, Fischerweise, Klärchens Lied and Gretchen am Spinnrade, Miss Gale then sang Sole d'Autumno (Santoliquido), L'Ombra (Bellini) and Canto di Primavera (Cimara), succeeding these with four charming Erich Wolff Lieder. The final two groups of the concert held songs by Michael Head, Richard Kountz, Walter Kramer, Richard Hageman, Kathleen Manning, Carl Deis and Solon Alberti.

Miss Gale, who has a stage presence of rare charm, revealed a voice of brilliant texture. Her interpretations of the items of her song list had insight and they were projected with artistry. This was particularly true of Sole d'Autumno, which had a dramatic utterance that was operatic in feeling, and it also was evident in the delicate and difficult Hoch, hörst du nicht von Himmel her by Erich Wolff, which Miss Gale sang with exquisite *mezza voce*.

Several of the American composers whose works the artist sang were present and were called upon to bow acknowledgment to applause for their compositions. These were Renato Bellini, Richard Kountz, A. Walter Kramer, Richard Hageman, Carl Deis, Horace Johnson and Solon Alberti, the meticulous and musically sensitive accompanist of the recital. Mr. Alberti's songs, Four Thumb-nail Sketches from the Japanese and The Hour, received the due ovation they deserved, for his musical frameworks are completely appropriate to the bizarre texts he has chosen; they are singable, melodious and skillfully harmonized.



DR. JOHN FINLEY WILLIAMSON, conductor of the Westminster Choir, which goes on tour on January 11, appearing in New York State, Michigan and Canada.

DECEMBER 16

Emile Baume The young French pianist Emile Baume appeared at Town Hall on Wednesday afternoon, preceded by a list of achievements in the music centers of Europe and England. He received first prize in piano from the Paris Conservatoire at the age of seventeen and is also a a composer of reputation.

His program opened with four choral preludes by Bach transcribed by Busoni after which he played the Chopin sonata in B minor. Following the intermission the program included the Sonetto del Petrarca and Etude d'apres Paganini by Liszt, Oiseaux tristes of Ravel, Mompou's Jeunes filles au jardin, a Faure Impromptu and Toccata by Prokofieff. An encore was played at the intermission and many were demanded after the final group.

Mr. Baume soon made it clear that he was a pianist of uncommon ability. The tone he employs is of clear scintillating quality, which he varies from quiet tenderness to powerful brilliance. His playing has definite clarity of outline and an energetic verve that attracts the steady attention of his hearers. These gave him generous applause throughout an unusually successful program.

Elisabeth Rethberg and Ezio Pinza The third event of the Town Hall Endowment Series was given on Wednesday evening by Elisabeth Rethberg, soprano, and Ezio Pinza, basso, their only joint recital appearance in New York this season. Three Mozart excerpts sung by Mr. Pinza opened the program; these were Qui sdegno non s'accende from The Magic Flute and Se

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vuol ballare and No piu andrai from The Marriage of Figaro. Later solos by the basso were Alma Mia (Handel), Tu lo sai (Torelli), Chi vuole innamorarsi (Scarlatti). He was in full possession of his celebrated voice and artistic powers, singing with resonant, rich and mellow tone and giving life and meaning to every phrase and note.

Mme. Rethberg, also in radiant voice, was heard in two Bach items, Willst du mein Herz mit schenken and Mein glaübiges Herz; Sleep, Why Dost Thou Leaye Me and O, Had I Jubal's Lyre (Handel), and a lovely group of Lieder by Schubert (Wohin? and Der Doppelgänger) and Hugo Wolf (Und willst due deinen Leibsten sterben hesen, Nimmersatte Liebe and Ich hab in Penna einen Liebsten wohnen). The crystalline and many-faceted art of Mme. Rethberg was in evidence throughout. Together, she and Mr. Pinza sang Pietro Yon's Gesu Bambino and the duet Crudel! perche finora from The Marriage of Figaro. At the piano was Edwin McArthur, working his accustomed miracles of keyboard support. The audience was a capacity one, and there was much enthusiasm.

Down Town Glee Club On Wednesday evening Carnegie Hall was completely filled for the Christmas concert of the Down Town Glee Club. The huge aggregation of male voices was under the leadership of Channing Lefebvre, with Frank H. Scherer serving as accompanist and Harold W. Friedell as organist. Vocal works of Buxtehude, George Mead, Mary Howe, Channing Lefevre, Herbert Hughes, Eric Gritton, Clarence Dickinson, and Philip James were presented together with a generous number of folktunes and carols. Guests for the occasion were Francis Moore and Harry Gilbert, at two pianos, who played Valse (Arensky), Mendelssohn's Spinning Song (arr. by Moore), Albéniz' Tango (arr. by Gilbert) and the Malagueña of Lecuona.

The choristers gave an excellent performance whether singing against instrumental background or *a cappella*. In spite of the large size of the choir, there was little sense of unwieldiness. Finely shaded tonal effects and well balanced *forte* chords were frequently drawn forth by the skillful baton of Mr. Lefebvre. In the last items of the list the boys from the Cathedral of St. John the Divine joined forces with the group, the purity of their voices blending pleasingly with the virile quality displayed by the club. In Philip James' Victory Riders, Joseph Brush was heard as soloist. Messrs. Moore and Gilbert were applauded for their portion of the program and distinguished themselves as duo-pianists. A cordial reception was given the singers by their audience.

DECEMBER 17

Andres Dalmau Appearing in Town Hall for the first time, the Spanish violinist, Andres Dalmau, played a varied program of much interest. He began the program with the Corelli La Folia and followed with the concerto in D major of Paganini-Wilhelmj. Four pieces entitled El Poema de una Sanluguena of Joaquin Turina completed the first part and following the intermission he played the Chaconne, unaccompanied by Bach and four short compositions, Abendlied of Schumann, the Beethoven-Auer Chorus of Dervishes, Jota by Pablo Sarasate and one of his own compositions entitled Memories of Peru.

Mr. Dalmau caught the mood of the Turina Poem which is music of rare impressionistic beauty and imparted it in excellent style. His intonation was not always true but the tone quality is one of depth and the approach to his art is one of deep sincerity. An audience of moderate size attended and Genevieve de Artea was an efficient accompanist.

Philharmonic Orchestra Thursday evening and Friday afternoon, Philharmonic Orchestra Subscribers at Carnegie Hall had their usual musical pleasure in listening to the stimulative readings and virtuosity of John Barbirolli and his players, and also were given additional joy through the piano contribution of Rudolph Serkin, who assumed the solo part in the D minor piano concerto by Brahms. Sibelius' first symphony, and Rossini's overture to The Siege of Corinth, made up the balance of the program.

Sibelius, whom some music lovers adore, and others dislike, numbers Barbirolli among his admirers, as was evident from the affection and art which he lavished upon his interpretation. It could not be determined how much applause the hearers spent on Sibelius, and how much on the splendid performance of Barbirolli and the Philharmonic, so let the record stand at fifty-fifty. The little Rossini piece had a delightfully spirited and sensitive presentation.

Brahms' D minor piano concerto is austere and pedantic compared with the composer's warm-blooded B flat opus in the same form. Nevertheless Serkin expended feeling and imagination upon his exposition, and brought to its aid also all the wide resources of his musicianship, polished mechanics, and varied tonal colorings. Barbirolli gave authoritative symphonic support, and the total result was a highly impressive offering, which received prolonged approbation from the auditors.

University Glee Club The eighty-fifth members' concert, marking the forty-third season of the University Glee Club, was held in the Grand Ball Room of the Waldorf-Astoria on Thursday evening. Once again Channing Lefebvre mounted the podium, directing the large male ensemble in a list of songs by Mark Andrews, César Cui, Gustav Holst, Tschaikowsky, Grieg, Sullivan and Harvey Enders. Also on the program were folktunes, college music and the seventeenth century hymn, While by My Sheep. The assisting artist for the event was Wilbur Evans, baritone, who offered as solos the prologue to Pagliacci and items of Eric Fogg, Augusta Holmès, John Alden Carpenter and Harvey Enders. Mr. Evans' accompanist was Frank Chatterton, and Frederick F. Quinlan served in that capacity for the club.

As in previous appearances, this group proved itself one of the outstanding male choirs. There was good maintenace of tempo, and harmonies were clearly defined. The Gustav Holst Two Hymns from the Rig Veda were impressive, with James Blauvelt, tenor, and Malcolm Langford, baritone, assuming featured roles. The following number, Tschaikowsky's familiar Nur wer die Sehnsucht kennt, was one of the loveliest intervals of the performance. The college songs were executed with gusto and met with much applause. Wilbur Evans was in excellent voice and his interpretation of the Leoncavallo prologue was a stirring experience. A capacity audience attended.

DECEMBER 19

Philharmonic Children's Concert The season's first Young Peoples Concert given by the Philharmonic Orchestra, under the expert and authoritative direction of Ernest Schelling, took place on Saturday morning at Carnegie Hall. A capacity audience was in attendance.

The program, which was devoted to British music, opened with the Children's Overture by Roger Quilter. Following this several hundred children forming a chorus from the Public Schools of Great Neck, Long Island, walked through the darkened auditorium singing The First Nowell. This was an impressive sight, the children being garbed in red Christmas costumes and each carrying a lighted candle.

John Barbirolli, conductor of the orchestra, was present to hear his transcription of the Purcell Air from The Distressed Innocence and hornpipe from The Married Beau. Upon completion of these charming works, he took a bow. Following this came the Vaughan-Williams scherzo from A London Symphony, based on a modal folk tune. This was performed with much charm. In Cecil Forsyth's seldom heard Alice in Wonderland suite (Alice *fuga*, The White Rabbit, Who Stole the Tarts), the difficult choral parts, were beautifully done by the boys' choir of St. Thomas' church.

For concluding numbers the orchestra played the Portsmouth Point Overture by William Walton, with its interesting changes of rhythm and dissonant counterpoint. A combined male and boys' choir joined in singing the Hallelujah Chorus from The Messiah. Mr. Schelling offered an interesting descriptive discussion of each work and picture slides were used.

Anna Falasca Saturday night brought the debut of Anna Falasca, soprano, at Town Hall in a program of arias and songs, in which she had the assistance of Victor Just, flutist, and Milford Snell, accompanist. Miss Falasca, who is a native of and received all her training in New York City, has a light, flexible voice which revealed considerable clarity of tone if not great volume. She sang many coloratura pieces, including Lo, Here the Gentle Lark (Bishop), the Bell Song from Lakme (Delibes), the Mad Scene from Lucia di Lammermoor (Donizetti), as well as arias from Don Giovanni (Mozart) and La Boheme (Puccini). There were also Lieder of Schubert and Schumann, French and Italian songs and airs by Haydn and Carey in English. Miss Falasca showed definite promise and in some cases praiseworthy musicianship, as in the Haydn aria, but she needs further maturity and additional mastery of vocal style before undertaking an assignment so all-embracing as that of her recital, which required a combination of Lieder singer, coloratura and lyric soprano. The audience received her work cordially.

DECEMBER 20

Philharmonic Orchestra A feature of the Sunday matinee of the Philharmonic Orchestra, under John Barbirolli, was the first performance of Philip James' overture, Bret Harte, which won honorable mention (no first prize was awarded) in the orchestra's contest for a shorter work by an American composer.

Mr. James, widely known as conductor on the radio, as composer and educator, has fashioned adeptly a score of about fifteen minutes' playing time. It uses a free rhapsodic treatment of material that includes some folk-like themes, and endeavors to "engender, through the medium of music, the romance, the boisterousness, the animation and many other abstract qualities of the people of Bret Harte and the West." The scoring is expert and betokens an experienced hand, if the ingredients are not markedly original, or deeply redolent of the American soil. One is aware of some slightly reminiscent thematic material, that fleetingly calls to mind the polyphonic surge of Wagner, the wry caperings of Strauss' Till and even the gambols of Puccini's miners in Girl of the Golden West. The finale is rather blatant and over-scored, but throughout there is effective contrast, and the piece has an ability to stand on its own feet as a finished job of music-making that should entitle it to a place in symphonic repertoires. The reception of the stirring and sympathetic performance given the score by Mr. Barbirolli was warm.

The rest of the program included a first performance by this orchestra of Schubert's German dances orchestrated by von Webern —extremely simple and tuneful dances, transparently scored, of which the conductor made much rhythmically. He also gave expert reading of a suite from Rimsky-Korsakoff's Le Coq d'Or, which is colorful but somewhat thin music for the concert hall. The porgram also repeated the noble and elevated reading of the Brahms concerto (No. 1) in D minor, for piano and orchestra, with Rudolph Serkin again the finely equipped soloist.

The New English Singers The third recital by the New English Singers attracted an audience to Town Hall that left no vacant seats and applauded zealously for repetitions and additions to the printed program. This concert followed the lines of the two previous appearances of the season, consisting of carols, motets, ballets, madrigals, lute songs (with Nellie Carson playing the lute), duets and airs, taken from the sixteenth and seventeenth centuries and other traditional vocal literature of England. The numbers were delivered with the finesse and technical polish and fidelity to spirit that New York music lovers have come to expect from this group. Cuthbert Kelly, founder and leader of the New English Singers, again interspersed the program with pertinent and entertaining comments.

Señorita Montalva Town Hall was well filled for the recital of Señorita Montalva, South American dancer, on Sunday evening. The dancer presented a number of new creations besides those of her regular repertoire. She was assisted by Emilio Osta, pianist, and an orchestra of some six pieces. Composers to whose music her choreography was arranged included Lecuona, De Falla, Turina, J. F. Pacheco, Muñoz, Font y Rica and V. Romero. Performances were also adapted to the Peralta

(*Continued on page* 12)

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The audience was scarcely prepared to hear the *exceptionally rich and dramatic voice* which it is Miss Bacon's fortune to possess; a voice capable of the grave declamation usually associated with contralto song, as well as of music of lightness and grace. Indeed, no such distinguished singing from a contralto has been heard in Boston concert halls since Muse. Matsenauer last sang here. The beautiful quality of Miss Bacon's voice immediately reminds one of the singing of Matzenauer and D'Alvarez. The artist of last evening proved that careful intonation need not interfere with tone production. *Organizations who are on the lookout for soloists of distinction and presence would do well to note the name of Dorothy Bacon.* She is well worthy of becoming one of their favorite artists.
Boston Evening Transcript, Dec. 4, 1936

She had a clear and powerful voice and she *used it intelligently.*
Boston Herald, December 4, 1936

A voice of heroic proportions. This she knew when wisely she chose Handel's "Sommi Del" as the introductory number. Wherever, throughout the subsequent evening, largeness of voice and expansiveness of style were demanded, Miss Bacon was sure of intervals of particular effectiveness. One must praise Miss Bacon's intelligent approach to German Lieder.
Boston Globe, December 4, 1936

It became quickly evident that Miss Bacon has natural endowments that might *serve her well on the operatic stage.* Her appearance is prepossessing. Her voice, which by its range and character suggests a rather "dark" mezzo-soprano, is of an amplitude and *beauty not often met with.* Much thought had evidently been given to interpretation. Miss Bacon sang with dramatic emphasis and with studious attention to varying mood and emotion. Among the high spots of the evening's singing, the things that stand out, in one hearer's memory, as unreservedly pleasurable are Miss Bacon's radiantly joyous tone and buoyant phrasing in Trunk's "Fruhlingssonne" and the rich melancholy of Ladvik's "Du Solver Blott," which she conversed with admirable conviction and euphony.
Christian Science Monitor, Dec. 4, 1936

Miss Bacon is endowed with both a *handsome presence and a voice of resonance and intrinsic beauty.*
Boston Post, December 4, 1936

Her program was an interesting one and included a rather unusual group of Scandinavian songs. In interpreting this group and the other selections on the program Miss Bacon proved that she had a *strong and clear contralto voice.*
Boston Traveler, Dec. 4, 1936

Equipped with a beautiful resonant voice and has already gone a long way on her artistic career. A more stately figure one seldom sees and makes a very prepossessing appearance. *Those who were not present were the losers of an evening full of enjoyment. We welcome Miss Bacon back to Boston!*
Svea (Swedish) Boston, Dec. 5, 1936

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Dundee Courier & Advertiser, November 4, 1936.

Loudon Greenlees ***evoked great enthusiasm. Showed character and sound musicianship.*** A masterly interpretation of "Deh, Vieni alla finestra", with harp accompaniment. Sung with fine artistry, it well merited the applause it received.

Glasgow Bulletin, Nov. 6, 1936.

Has ***a big baritone voice which he produces easily,*** one was always aware of the good musician. The audience was most enthusiastic and insisted on having extras from the soloist.

Edinburgh Evening Dispatch, November 7, 1936.

His recital was full of freshness and ***the intelligent interpretation of the songs was a delight to listen to.***

Edinburgh Evening News, November 7, 1936.

An artist of outstanding merit.

Edinburgh Scotsman, Nov. 7, 1936.

A fine artist, his singing ***touched a high level of artistic merit,*** something out of the common, and met with an enthusiastic reception.

Sheffield Daily Independent, November 11, 1936.

His singing, was ***the essence of artistry*** and was based on a sound technique and a mature appreciation.

Sheffield Telegraph, Nov. 11, 1936.

An accomplished and artistic singer, his interpretations had splendid breadth and dignity, revealing a sensitive musicianship.

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Opportunity for Young Singers Brings Exacting Tests, Says Richard Crooks

American Tenor, on Return from Australian Tour, Discusses Qualities Needed by New Artists in Conquering Musical Public

Recently returned from his first tour of Australia (during which he sang over fifty concerts, with appearances nearly every second day), Richard Crooks was interviewed for the Musical Courier.

"A new season is getting under way," said Mr. Crooks, "with all its attendant excitement of new stars, new debuts, new performances. But it brings something else, too. It brings a need to pause for a moment to consider the position of these brand-new artists who are coming forward to assert themselves. Some are destined for great heights; some will pass out of sight as unobtrusively as they came.

"Every serious singer must be equipped with a better-than-ordinary voice, which has been pronounced as better-than-ordinary by someone other than the candidate's dearest friends. The singer who has not been assured by a competent judge that he has more than usual vocal ability, will save himself time and suffering by confining his enthusiasm to the realm of avocations.

"But assuming that the voice is there, the newcomer will soon find that this is perhaps the least thing required of him. Professional markets have a way of taking for granted that a singer should sing; they don't get a bit excited about it.

"The gulf between the teacher's studio and the professional platform is so wide that one doesn't realize its dimensions until one has taken the step. To everything that a teacher can teach you, you must add your own definite musical imprint. The public welcomes only those who have something definite and personal to say.

Personality and Technic

"The newcomer who is still busy with world, however, still requires a firm, sure foundation of vocal technic. This means more than the ability to sing scales and vocalises. It means the constant alertness to adapt a full fund of vocal capability to any emergency needs—the acoustics of a hall, the heaviness of the air, the individualities of a series of accompanists, the very mood of the moment.

"The newcomer who is still busy with actual vocal fundamentals should realize that complete artistry does not begin until those fundamentals are so well in hand that they become second nature. They must rise to the forefront of consciousness without any effort on the singer's part.

"A special problem arises in the case of our native American singers, who are receiving greater attention than ever before, and who are thereby accepting a greater responsibility. Vocally there is no difference between American voices and those of any other country. How could there be? But there is still somewhat of a difference between the artistry of the American and the European beginners. It is a difference of background. In my own case, I know, I did not really begin to live with music until I was in the midst of a professional career. My young foreign colleagues were perfectly familiar with classic Lieder and operatic arias, not as lessons, but through having heard them at home, through an early acquaintance with performances, through having served unglamorous apprenticeships in small roles, in small opera houses.

Acquiring Musical Background

"How, then, to acquire what one may have missed in childhood? By working slowly, and with infinite care, in learning as much music as you possibly can, all 'from the inside out.' If you have been assigned one song of Schubert's, work your way through a whole Schubert album; learn what his style means. Learn all you can about Schubert himself and the times in which he lived.

"I realize that there is little the beginner can do to assist himself to a purely professional background. We just do not have dozens upon dozens of smaller opera houses, all over the country, where one may enter as a spear-bearer and work one's way through a routine schooling that will make a role like Wilhelm Meister seem a normal sort of graduation rather than a novel ordeal. We ought to have them, but we don't, and there's nothing a mere singer can do about it. But the beginner can do a great deal about tempering his attitude towards conditions as they do exist. He will do well to get as much small experience as he possibly can, in all sorts of roles, with all sorts of companies. We seem to have an idea that anything short of leading parts is a disgrace. Nothing could be further from the truth. The disgrace arrives only when the leading parts are less than competently handled. In my own case, I refused to sing at the Metropolitan until I had obtained the routine experience to make me feel ready for it. I got it abroad because I had to. The beginner who refuses small parts in a small season because he wants only first roles, is definitely postponing his artistic success in those first roles.

"So, you see, there is much underlying the excitement of the new debuts and the new season. Will they succeed, those eager newcomers? The answer depends, not on the critics or the public or the managers. It depends entirely on the newcomers themselves." W. S.

New York Concerts

(*Continued from page* 11)

scoring of the Mexican Jarabe Tapatío and to an ancient Aztec theme. The orchestra was heard in Granados' Goyescas intermezzo, Albéniz' Cordoba and Morena y Sevillana by Maduro. Mr. Osta played his own arrangement of the Zapateado of Sarasate.

Señorita Montalva is gifted with a polished technic which she employs with impeccable taste. Lovely of figure and with a personality utterly charming, she is quite capable of portraying the Spanish dance with all the beauty and drama which it demands. Her interpretation of De Falla's *farruca* from the Three Cornered Hat was a delightful example of Latin sophistication and called for repetition. A flair for comedy was shown by Señorita Montalva when, in the Pacheco La Garteranas, she became the simple peasant girl from Toledo whose coy manner and grotesque conduct caused no end of merriment. Perhaps the most spectacular role assumed was that of the glorious, befeathered Aztec whose stately movements recalled the days of a proud and ancient race. Emilio Osta was a superb accompanist and the orchestra cooperated with finesse.

Religious Concert Directed by Elizabeth Cross

White Plains, N. Y.—All available seats were filled at the First Baptist Church in White Plains on December 13, when another service of sacred music was given by the choir of that church (Elizabeth B. Cross, organist and choir director). The spiritual beauty of Handel's Messiah was ably conveyed by the fifty voices and three soloists. The excellent training given by Mrs. Cross is reflected in the steady growth of the choir in definite musical attainments. Good tonal balance and ready response to dynamics and crisp attacks and releases were evident throughout. The difficult Amen following the Hallelujah chorus was most commendably given. Winifred Cecil interpreted with fine style and feeling the soprano solos, while the contralto parts had the warm, sympathetic voice of Mary Hopple. Frederic Baer lent his resonant voice to the baritone solos. The organ accompaniments and interludes admirably played by Mrs. Cross, were an enjoyable part of the whole. E. H.

Michael Zadora in Lecture-Recital

Michael Zadora, eminent pianist and lecturer, appeared in a Steinway Hall matinee on December 19, giving a lecture entitled Tone Problems. He read an expertly written scientific treatise on the subject Touch and Tone. The main point under discussion was: Does tone creation depend on the finger application, or the personal artistic attitude toward the piano?

A large audience attended and Mr. Zadora gave those present a chance to discuss this interesting question. Many viewpoints were offered. It was the opinion of one pianist who was in the audience that the touch of the piano belongs to the individual and varies according to the person, a mystery that has not yet been solved. Proof of the theory that one can use a pencil or an eraser instead of the actual finger for piano touch and obtain the same effect was given detailed discussion by Mr. Zadora, it being the personal artistic attitude of the individual rather than the fingers that produce the touch.

The afternoon proved well spent for those present because of the eloquent handling of this interesting subject and its presentation by this gifted performer and lecturer. A. C.

Haarlem Philharmonic Society Concert

The second morning musicale of the Haarlem Philharmonic Society took place at the Waldorf-Astoria in the Grand Ballroom on December 17. A capacity audience greeted Gertrud Wettergren, contralto of the Metropolitan opera and Joseph Szigeti, violinist. Mme. Wettergren sang the recitative and aria from the opera Orpheus by Gluck. She shared the second half of the program with Mr. Szigeti singing How Shall One Dress the Bride, by Oskar Lindberg, Beethoven's Ich liebe dich and Devotion by Richard Strauss, two songs of Amy Woodford-Finden, Grainger's Willow-Willow and Vito Carnevali's Come Love With Me.

Her voice is of lucious quality, having a wide range with high tones of tremendous power. She projects songs with much emotional variety and her artistry appealed to the large audience which demanded several encores.

Mr. Szigeti opened the program with an exquisite interpretation of La Folia by Corelli. He also included Ernest Bloch's Nigun, the Ravel Habanera, Flight of the Bumble Bee by Rimsky-Korsakoff-Hartmann and the Strawinsky, Petrushka arranged by Samuel Dushkin, his own arrangement of Hungarian Folk Tunes by Bartok and the Hungarian Rhapsody by Hubay. Always there was impeccable intonation and phrasing tone of exquisite beauty. Szigeti's violin playing is that of a consummate artist. Kurt Ruhrseitz and Nikita Magaloff played expert accompaniments. A. C.

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Two Conductors Feted In Minneapolis

Bodanzky and Bojanowski Heard with Resident Orchestra—St. Paul Civic Opera Sings Boheme

MINNEAPOLIS, MINN.—The fifth concert of the Minneapolis Symphony Orchestra on December 4 with Artur Bodanzky as guest conductor glorified the past through works of Weber, Mozart and Wagner. The sure hand of Mr. Bodanzky certainly generates the impression of authority. The Euryanthe Overture sounded as though any other version would be wrong; not from any kind of ponderous or oracular reading, but the music means just what Mr. Bodanzky indicates. Mozart's Jupiter Symphony was also fresh, clear, sparkling. The most profound impression was made by Wagner's Siegfried Idyl. It was a tonal Manet. A veiled, pervasive tone gave to it a pathetic touch, like a vague memory, bittersweet. For the first time, this audience heard other than a perfunctory reading of this work, other than a searching for themes to exploit, and it was received with the hushed attention of a prayer. Another experience with musical values the notes do not indicate. A vigorous foil was the Ride of the Valkyries. The orchestra added its genuine approval to that of the audience. Mr. Bodanzky was called to the stage many times.

POPULAR CONCERT

The popular Sunday concert on December 6 was also conducted by Mr. Bodanzky. Besides Beethoven's overture to Egmont, he led several Wagner excerpts heard at other concerts, and again the conductor received the whole-hearted applause of the large audience. This being the last appearance of Mr. Bodanzky as guest conductor, a reluctance to permit him to depart was evident.

UNIVERSITY ORCHESTRA

The University Symphony Orchestra under the direction of Abe Pepinsky gave its first concert of the season in Northrop Auditorium on December 8, and devoted the entire program to Tschaikowsky. The orchestra must be warmly praised for its mature interpretation of the fourth symphony. Mr. Pepinsky's intentions were realized in quality of tone and precision; the organization is making steady improvement under his guidance. William Lindsay, of the university department of music, played the first piano concerto and added lustre to his name through a brilliant interpretation. The Italian Caprice completed a satisfactory program which was heard by a large audience.

ST. PAUL CIVIC OPERA

The St. Paul Civic Opera Association surpassed all of its former achievements with a "good as professional" performance of Puccini's La Boheme on December 9, in the St. Paul Auditorium. Expected and readily condoned amateur aspects were missing, for principals, chorus, orchestra, scenery, costumes and staging were excellent. Genevieve Naegele as Mimi; Theodore Sohner as Rodolfo; Gordon Holter as Schaunard; Leo Heminghaus as Colline; James Allen as Marcel; Audrey Shorbund as Musetta; Robert Heath as Benoit and Alcindoro; and Thure Fredrikson, conductor, contributed to a real success. Phil Fein, stage director, and Victor Hubal, scenery designer, merit a large share of this success. The opera was repeated Friday and Saturday.

BOJANOWSKI CONDUCTS

A special symphony concert on December 11 introduced still another guest conductor to the list of six already scheduled for the season Jerzy Bojanowski. Mr. Bojanowski chose for his first appearance before a Twin City audience the Bach-Respighi prelude and fugue in D major, the fourth symphony of Schumann, a symphonic scherzo, Stanczyk, the Jester, by Rozycki, and Poem of Ecstacy by Scriabin. This exacting program for a debut was met by Mr. Bojanowski in a manner that merited every bit of the earnest approval of the large audience. This conductor, while elastic with his tempi, has an unmistakable urge to make music go, to make it move along; he does not catch and try to hold a mood; he does not arrest a movement to make it sound, but pushes forward and thereby holds a work together with admirable skill. He knitted the Schumann symphony together so that the joints disappeared, and did so in a way that commanded alert attention. His tonal creed includes a relaxed, soft tone and power that is unforced, and applies the variations that lie between these two poles with masterly skill. The Bach was solid, the Rozycki number (first time in Minneapolis) crisply modern, and the Scriabin tense. As a conductor, Mr. Bojanowski is a dramatic figure; his gestures bespeak his intention. He was recalled several times and was also given the approval of the Minneapolis Symphony Orchestra players. E. G. K.

Alexander Tansman in America

Alexander Tasman is now in America, where he will remain until the end of January. On December 14, Mr. Tansman was presented over the Columbia network on

Photo by Alban, Paris

ALEXANDER TANSMAN

the Composers Series, playing his own Le Tour du Monde en Miniature, Three Polish Dances and Novelettes. He is also appearing as soloist with several symphony orchestras in his works. The St. Louis Symphony Orchestra had Mr. Tansman for assisting artist on December 17 and 18 in his Concertino for piano and orchestra, and this organization also programmed his Adagio for string orchestra. Next month he goes to the Pacific Coast, where he plays the Concertino with the San Francisco Symphony Orchestra and also is to conduct this orchestra in his two pieces for orchestra (Aria and Alta Polacca). January 29 and 30 find him in Cincinnati where he is to play his suite for two pianos and orchestra with the Cincinnati Symphony Orchestra, E. Robert Schmitz being the other pianist.

Georges Miquelle to Play in Mexico City

Georges Miquelle, cellist, will appear in Mexico City in a series of recitals during the spring music festival there.

Boston Symphony Orchestra Conducted by Bernard Zighera

First Harpist Takes Baton for Concert—Flagstad and Don Cossacks Among Recital-Givers

BOSTON.—Bernard Zighera, first harpist of the Boston Symphony Orchestra, made his debut as conductor here in a concert which he gave in Jordan Hall on December 15 with the assistance of a chamber orchestra culled from his colleagues in the parent organization. The concert was the first of a series of three for the present season, and gave promise, both in program and performance, of the excellence to come.

Mr. Zighera conducted in skilled, workmanlike fashion, comporting himself with unusual ease and grace, but with his mind intent, so far as one could observe, on the compositions. He is a young conductor with an emphasis principally on musical values—and that is rare enough nowadays to provoke a cheer. The unhackneyed and stimulating program consisted of a symphony by Heinrich Joseph Rigel, Five Interludes for four horns by the "Young Frenchman," Daniel-Lesur, the serenade in E flat by Strauss, Casella's transcription of a toccata, bourret and gigue of Domenico Scarlatti, Mozart's piano concerto in E flat major (K. 271) and Hindemith's First Kammermusik.

The soloist was the delightfully engaging Guiomar Novaes, welcomed to Boston after a considerable absence. An audience of distinction greeted and applauded her and the new conductor with great warmth.

GODING AND FLAGSTAD HEARD

The program of the Boston Symphony Orchestra, led by Serge Koussevitzky, for its concerts of December 18 and 19 consisted of Arthur Foote's suite in E major, MacDowell's D minor piano concerto and the fourth symphony of Brahms. Howard Goding, Boston pianist. had a considerable success with the solo part of the concerto, which he played brilliantly as well as authoritatively. The same performers had presented the concerto in Sanders Theater, Cambridge, on December 17, when the other numbers on the program were Tschaikowsky's Romeo and Juliet and the symphony of César Franck.

Kirsten Flagstad presented a program of songs, German and Norwegian, before an ecstatic audience at a Boston Morning Musicale in the Hotel Statler on December 16. With the assistance of the able Edwin McArthur she sang with such convincing musicality and opulence of tone as quite to disprove the hallowed notion that singing is impossible before noon.

DON COSSACKS CROWD SYMPHONY HALL

The Don Cossacks and their natty leader, Serge Jaroff, attracted the largest audience of the season to Symphony Hall on December 13, when the musical reporter was heartened by the sight of standees in the aisles. The Cossacks sang with their customary exciting qualities the equally customary assortment of religious and secular pieces, original and arranged, and all, of course, in the Russian manner.

The State Symphony Orchestra, a W P A organization directed by Alexander Thiede, gave a concert in Sanders Theater, Cambridge, on December 16, the program consisting of Saint-Saëns's Suite, Henry VIII, Chausson's Poème for violin and orchestra and the symphony of Franck. Harry Ellis Dickson, who is himself a conductor on the W P A project, played the solo part of the Poème with a tone of rare beauty and purity and with an aristocratic style.

OTHER EVENTS

Other recent musical events hereabouts were the meeting of the Composers' Forum-Laboratory (W P A) on December 17, when a program of music by Leo Rich Lewis, professor of music at Tufts College, was presented; a concert by the Apollo Club, men's chorus conducted by Thompson Stone, in Jordan Hall on December 8, when the program contained choral compositions by Converse, Darcieux, Schubert, MacDowell, Chadwick and others, as well as piano music by Chopin, Rachmaninoff and Mendelssohn played by Herbert Rainville; and a concert of the Stradivarius Quartet at the Fogg Art Museum, Harvard, on the same evening. The program included Bach's Passacaglia in C minor arranged by Alfred Pochon, Beethoven's string quartet in D major and Haydn's in B flat major. M. S.

Rigoletto at New York Hippodrome

Verdi's Rigoletto served as the vehicle to resume performances of the Hippodrome Opera, New York, under the direction of Alfredo Salmaggi. An audience of 2,500 greeted the capable cast. Outstanding members of the company were chosen to present the poignant story of the court fool. Ettore Nava was in the title role, Nina Quartin as Gilda; Lawrence Power, the duke, Maddalena, Maru Castagna, Monterone, Norman Roland, and Nino Ruisi as Sparafucile. Joel Gerhardt conducted.

Miss Quartin gave the Gilda role a lovely, fresh voice, and dramatic sense of interpretation. As the Duke Mr. Power was at his impressive lyric best, winning much applause. Mr. Nava created an effective and moving Rigoletto. Deserving of special mention also was the work of Maru Castagna, and Norman Roland, the latter sonorous and rich-voiced as Monterone. Joel Gerhardt gave an excellent reading of the score. M. W.

CHARLOTTE BOERNER

Soprano of the San Francisco Opera

Soloist with New York Philharmonic

AS EUDOXIA IN LA JUIVE

Her scene with Rethberg was one of the highlights of the performance. The two voices blended effectively. *San Francisco News, October 31, 1936*

AS SUSANNA IN THE MARRIAGE OF FIGARO

Charlotte Boerner was a captivating Susanna. *San Francisco Call-Bulletin, November 10, 1936*

Charlotte Boerner's voice blended excellently with Mme. Rethberg's—a high compliment. *San Francisco News, November 10, 1936*

A more skillfully comedic Susanna would be difficult to find. She was the true incarnation of right-minded feminine intrigue. Her voice was a Mozart melody incarnate. *San Francisco Chronicle, November 10, 1936*

AS CHRYSOTHEMIS IN ELEKTRA

The vocal and histrionic accomplishments of Charlotte Boerner added to the distinction of the performance. *Cleveland Press, December 4, 1936*

Charlotte Boerner was a beautiful as well as a dramatic Chrysothemis. *Cleveland News, December 4, 1936*

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"HER VOICE WAS A MOZART MELODY INCARNATE." —*San Francisco Chronicle*

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Philadelphia Men Led by Ormandy

Melchior Is Soloist in Wagner and Verdi Excerpts—Novelties by Sibelius and Kodaly—Youth Concert Presented

PHILADELPHIA.—The Philadelphia Orchestra concerts of December 11 and 12, conducted by Eugene Ormandy, held numerous important features, first of which was the appearance of Lauritz Melchior, Wagnerian tenor, as soloist in two Wagner excerpts and two Verdi numbers. Mr. Melchior was heard first in the Grählserzählung from Lohengrin, and Winterstürme from Die Walküre, both of which were sung magnificently and aroused the audience to a high pitch of enthusiasm. Later he sang two selections from Verdi's Otello—the recitative Tu? Indietro Fuggi, followed by the aria, Orae per sempre addio, and the Monologue from Act 3. These also were finely presented, and again called forth an ovation. Mr. Ormandy and the orchestra provided excellent support for the soloist in all of the numbers.

Other special features were the first hearings at these concerts of the Sibelius third symphony in C major, and the Dances from Galanta by Kodaly. The final number on the program was the Strauss Tod und Verklärung.

PHILADELPHIA ORCHESTRA YOUTH CONCERT

The third Youth Concert of the Philadelphia Orchestra was given on December 16, with Eugene Ormandy conducting. In spite of extremely inclement weather, the old Academy was again packed.

Before the beginning of the program, Harl McDonald came out on the stage, and suggested that the audience rise and wish the Philadelphia Orchestra, Mr. Ormandy, and Marshall Betz (general factotum) a Merry Christmas and Happy New Year.

There were only two numbers on the program for orchestra alone. These were the first and last. The first was a clever arrangement of familiar Christmas carols and some allied music, by Lucien Cailliet, of the clarinet section of the orchestra. The last was the Tschaikowsky Pathetique Symphony.

Enid Szantho, young contralto of the Vienna Opera, was one of the soloists of the evening, singing beautifully four of Gustav Mahler's Songs of a Wayfarer. They vary greatly in emotional content, and this was finely brought out by the soloist. The audience was wildly enthusiastic, recalling her again and again. She appeared later on the program, when she sang the three short vocal parts in the orchestral suite from DeFalla's ballet, El Amor Brujo. These were also finely sung, and the orchestral parts were excellently played by the orchestra.

William Kincaid, flute soloist of the orchestra, was soloist in a Poem for flute and orchestra by Frederick Woltmann, who is now studying in Rochester. It was an interesting work, employing the flute to fine advantage, and is not unduly modern in harmonization. The orchestration is full and colorful. Mr. Kincaid played it beautifully, and upon the uproarious applause which followed, he called the youthful composer to share in it.

No Youth Concert is complete without the participation of the entire audience, and this time it was in the singing of Chrstmas carols, which was done with great vigor.

At the end of the program the audence was so vociferous that Mr. Ormandy announced they would play Mr. Cailliet's arrangement of the Bach chorale-prelude, Jesu, Joy of Man's Desiring. M. M. C.

DAVID MANNES,

conductor of the Metropolitan Museum of Art series of free symphony concerts. Mr. Mannes will open the twentieth of these series on January 9, to be followed by programs on January 16, 23 and 30. The four concerts ar made possible by a contribution from the Davison Fund, Inc., established by John D. Rockefeller, Jr. Additional concerts are to be given on Saturday evenings in March.

Noted Visitors in Winnipeg

Don Cossack Chorus, Jooss Ballet, New English Singers, Elisabeth Rethberg, Ezio Pinza and Kayla Mitzel Heard

WINNIPEG, CAN.—The Don Cossack Chorus under Serge Jaroff returned to Winnipeg on November 12 to open this season's Frederick Shipman Series at the Auditorium. The program of liturgical, secular and folk music of Russia and the Ukraine stirred a large audience to vigorous demonstrations of approval, the leader being repeatedly recalled for encores.

The following week, on November 16, the Jooss Ballet paid a first visit to the Auditorium under the local management of Fred M. Gee. A capacity audience greeted the creations of Kurt Jooss and his talented associates, who exhibited four picturesque, witty and exciting examples of their art to the music of three pianos played by F. A. Cohen, F. Waldman and E. Biltcliffe.

Continuing the Celebrity Series administered by Fred M. Gee, the New English Singers, newly organized since their appearance here several years ago, presented two concerts at the Orpheum Theatre on November 23 and 24. This excellent ensemble never fails to attract large audiences of those who love and appreciate the art of song, in all its form, which flowered during the golden age of Elizabeth.

Sponsored by the Little Theatre, a group of Winnipeg Ukrainian citizens produced a colorful dramatization of a Cossack poem by Taras Shewchenko. The play, a captivating blend of acting, singing and dancing, was staged at the Orpheum Theatre on November 27, 28 and 29. Taras Hubicki conducted the orchestra and chorus with a fine sense of tonal balance and musicianship. Stage management was directed by John Craig and Ivan Baydak.

RETHBERG AND PINZA IN LOCAL DEBUT

The fourth of Fred M. Gee's Celebrity concerts consisted of a joint recital by Elisabeth Rethberg and Ezio Pinza on December 2, and gave the people of Winnipeg their first opportunity of welcoming these distinguished concert and operatic principals. Both artists had shown consummate art in their choice of solos, while their gifts of selection were increasingly in evidence as the program proceeded to the final group of duets. A capacity audience at the Auditorium approved so lustily that ten encores had to be granted. Sanford Schlussel was justly given a share of the praise for his uncommonly skilful accompaniments.

A Winnipeg-born violinist, Kayla Mitzel, presented by Frederick Shipman, played a substantial program of major violin compositions to an enthusiastic audience in the Auditorium on December 3. A sonata by Handel (E major) opened the recital, followed by a profoundly delivered performance of the towering Bach Chaconne. The Paganini-Wilhelmj D major concerto showed stylistic and technical mastery. A concluding lighter section containing works by Suk, Chopin-Milstein and De Falla were expressively conceived. Encores were demanded and freely given by the talented young lady and her accompanist, Jaye Rubanoff.

The Winnipeg Philharmonic Choir, conducted by Herbert J. Sadler, will broadcast the Christmas portion of Handel's Messiah from Station CKY over a coast-to-coast network on December 20. A. C.

Season's Greetings

Adolph Eckstrom

Conductor-Pianist Heard in Havana

William Penny Hacker Leads and Plays

HAVANA.—William Penny Hacker, young American, made his first appearance here at the National Theatre, with the Havana Philharmonic Orchestra. He assumed the dual role of conductor and soloist. The program: Mozart's Overture to Marriage of Figaro read with delicacy and taste; Paul White's Five Minatures; Rimsky-Korsakoff's Capriccio Espagnole; Wagner's overturé to Tannhäuser; and Mozart's piano concerto in C major. A capacity audience greeted the talented visitor.

Members of the Lyceum Society heard Mr. Hacker in a piano recital. He played Mozart's sonata in F; Beethoven's Andante Favori; Chopin's mazurka in C and fantasie impromptu; Schubert's impromptu in A flat; three waltzes and ballade G minor, Brahms; Debussy's Serenade for a Doll; Albeniz' Cordoba; and de Falla's Fire Dance. The performer was received with enthusiasm.

Mr. Hacker also gave a piano recital at the Club Hall of the Pro Arte Musical Society, and duplicated his previous successes.

At the Hall of the Lyceum Society, the Orquesta da Camera of Havana gave a program of unusual interest. Stravinsky's Octuor for wind instruments was played for the first time in Cuba, the work receiving (under José Ardevol's direction) a fully revealing interpretation. Other items were Gabrielli's Canzone per sonare a 4; Max Reger's Andante for string instruments, Stravinsky's Ragtime and Debussy's Petite Suite.

The Symphony Orchestra of Havana under Gonzalo Roig offered a concert at the National Academy of Arts. Schubert's Unfinished Symphony; Liszt's Les Preludes; Sanchez de Fuentes' Intermezzo from Christmas Oratorio; and Wagner's Lohengrin Prelude to Act III were on the program. HUBERTO DE BLANCK.

Works by Felix Labunski Featured by WJZ

Felix Roderic Labunski, Polish composer and critic, recently was featured by the NBC Music Guild when his first string quartet and Divertimento for flute and piano were played over WJZ. Mr. Labunski studied for nine years in Paris, where he completed his musical education with Nadia Boulanger and Paul Dukas. He was one of the founders, and for many years the president of the Association of Young Polish Musicians in Paris, a society which played an important role in the development of Polish contemporary music. In 1934 he returned to Poland and for two years has been on the music staff of the Polish Radio in Warsaw. Mr. Labunski's work comprises compositions for orchestra, chorus, chamber ensembles, piano, violin and songs. His orchestral suite Triptyque Champetre, which won a prize at the all-Polish competition in Warsaw, was performed during the season 1935-36 in Brussels, Liege, Luxemburg, Maastricht, Helsingfors, Warsaw (twice) Katonice and at the Festival of Polish Music at the Wawel Castle in Krakow, which was broadcast to England, Germany and Austria. Felix Labunski is the brother of Wiktor Labunski, pianist of Memphis, Tenn.

Music Students' Association of America Active

The Music Students' Association of America Steinway Hall, New York, is holding meetings on Friday evenings. Students interested in choral work should present themselves immediately for membership. A list of the organization's activities includes choral groups, amateur orchestra, phonograph library recordings, reading room, public concerts, a student magazine library, phonograph renting library, free concert tickets for members, guest artists at meetings, informal meetings and discussions, illustrated lectures and special, festive meetings.

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Joanne de Nault Appears in Ottawa

Joanne de Nault, contralto, gave a recital in Ottawa, Can., her home city, on November 19. The concert took place in the ballroom of the Chateau Laurier, before the Morning Music Club. She sang arias and songs, including German Lieder and a French group. Miss de Nault is an artist-pupil of Ellmer Zoller of New York.

Griggs Presents Mu Phi Programs

Hazel Griggs, president of the sorority Mu Phi Epsilon, presented several programs during November, including a Bach and Handel list, when Ruth Bradley, pianist, and Marie DeKyzer, soprano, appeared. At a Sunday musicale, members of the organization shared a program of music, including Helen Van Loon, soprano, and Ann Mathews, harpist. November 5 was Founders Day, when the New York and Philadelphia alumnae heard music provided by Mmes. Bradley and DeKyzer.

Concert Management Wm. J. Neill, Jr., Engages Representatives

The newly opened concert office in Buffalo, N. Y., Concert Management William J. Neill, Jr., state that they have hired three territory managers to represent their artists. They are Mrs. Ricklie Boasberg, Cleveland, Ohio, for the Central states; S. Russell Bridges, Atlanta, Ga., for the Southeastern states; and M. C. Turner, Dallas, Tex., for the Southwestern states.

CAROL

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Nationen, Sept. 30, 1936
. . . Carol Moorland is to a high degree sympathetic, soignee in her touch, elegant in her runs and has a beautiful tone . . . fine and delicate trends in her rendition . . .

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. . . Has a highly developed technique and plays with clear musical comprehension . . .

Dagbladet, Sept. 30, 1936
. . . Showed a sensitive musical conception and made a lasting impression . . .

Morgenbladet, Sept. 30, 1936
. . . Plays classical music in a clear and artistic manner and paints with musical comprehension and fine nuances . . .

Tidens Tegn, Sept. 30, 1936
. . . Carol Moorland made a great sympathetic impression . . . she played with a clear, pure, technique, a beautiful touch and fine phrasing . . .

Arbeiderbladet, Sept. 30, 1936
. . . This young lady has a beautiful touch, excellent technique, a very personal interpretation in fantasy and temperament. In her Schumann she displayed an artistic perception, a fresh sense of humor and noticeable signification of the coloristic and decoration of tone . . .

Norsk Tidend, Sept. 30, 1936
. . . Carol Moorland proved to be a talented artist . . . she is highly developed both temperamentally and technically . . .

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IN AMERICA SEASON 1937-38

Radio Highlights

Dialed by M. L. S.

While thrones rocked and North and South America got on speaking terms again, while bombs burst in the Spanish ozone and the Archbishop of Canterbury thundered, radio not only carried news of all this, but had its own little crisis as well. The Good Will Court has been declared unconstitutional or something, and has had to abdicate its Sunday evening place, much to the regret of the human-interest addicts in the great unseen audience. We are sorry to say farewell to this attention-holding, if pretty lugubrious program, but at the same time it gives us an idea, and we are going to start a movement to make the High Sheriff or somebody crack down on amateur hours.

However, even minus the Good Will Court, Sunday evening is rewarding from a dialer's point of view. On December 20, the Ford Hour (WABC) brought us Heifetz with the Ford Symphony Orchestra and Chorus conducted by Jose Iturbi. The violinist played superbly the Prize Song from Die Meistersinger, the polonaise in D minor of Wieniawski and shorter pieces.

The General Motors yuletide feature on their usual WEAF network of a Sunday was Rose Bampton, Metropolitan opera contralto, appearing under the baton of Erno Rapee with the symphony orchestra of this hour. The broadcast this week was from Flint, Mich., where the orchestra and Miss Bampton were joined by a chorus of the General Motors workers. The contralto's lovely tones were displayed in Puccini and Thomas arias and in a group of Christmas carols with the orchestra and chorus. She also sang Christmas Eve by Richard Hageman, a beautiful bit of seasonal vocalism.

On WOR, serious music was represented in the weekly Classics of the Keyboard interval, with Alfred Wallenstein's orchestra. Ernst Victor Wolff, pianist and harpsichordist, and Leonard Liebling, commentator. In addition to concertos for each of the two instruments, Mr. Wolff extemporized on a theme submitted by Abram Chasins. This fragment upon which Mr. Wolff built his improvisation was suggestive of Mr. Chasins' Chinese compositions.

Nelson Eddy, jovial baritone host of Vick's Open House on WABC, has a new soprano on his Sunday program—his lady friend of the flickers, Jeanette MacDonald. Francia White, his former collaborator, has waved good-bye to Vicks and gone to the Packard Hour, heard on Tuesday evenings.

Highlights of the preceding week. . . . Grace Castagneta, pianist, contributed much enjoyed numbers over WEVD on Wednesday night. . . . Mary Witte, dramatic soprano, introduced to her palpitating public as "the fish woman" because she owns a fish market up-state, was soloist over WEVD on the same evening on the Hammerstein Half-hour. She sang L'amour, toujours l'amour with full, rich tones. The tuneful mermaid (that's how our dictionary defines a "fish-woman") deserves praise, as does her teacher, Giacomo Bourg. with whom she has studied exclusively for two months. . . . Thursday's features took in a program on WJZ wherein Felix Labunski was heard in some of his own piano pieces, Prelude Mazurka, Danse Fantasie, Four Bagatelles.

Virginia Lewis Sings in Philadelphia

PHILADELPHIA.—Virginia Lewis, young Negro soprano, artist-pupil of Marguerite Barr MacClain of the Clarke Conservatory of Music faculty, was heard in recital on November 24 in the New Century Drawing Room. William L. King was at the piano. In a taxing program, which included Italian numbers by Torelli, Scarlatti, Cesti and Mozart, songs in German by Schubert and Sibelius, the aria Pace, Pace from La Forza del Destino and songs in English and Negro spirituals, the young singer exhibited a sizable voice, wide in range and of unusual tonal beauty. Interpretatively she shows a wealth of promise, and a flair for the dramatic. She was applauded with deserved warmth. K. C.

Lilian Knowles Appears with New York Oratorio Society

Lilian Knowles, contralto has made her first public appearance in oratorio with the New York Oratorio Society in the performance of the Messiah. Miss Knowles who hails from Chicago, has been a resident of New York City during the past two years. Before coming to New York she had frequent appearances in oratorio and concert with the Apollo Club of Chicago, the Chicago Symphony Orchestra, the Newmann Club of Cincinnati, the Mendelssohn Choir of Pittsburgh and various choral organizations of Michigan, Indiana, Illinois, Wisconsin and Nebraska. Miss Knowles was soloist with the Singers' Club in their Town Hall, New York, concert on December 11, and in February gives her first New York recital in Town Hall.

Richard Czerwonky Has Active Season

Richard Czerwonky, violinist, conductor and composer, opened his 1936-37 season on October 20 when he appeared in a joint recital with Giovanni Martinelli, tenor of the Metropolitan Opera, on the Celebrity Concert Series in Winnipeg, Canada. He played two movements of his own violin concerto and a group of other numbers. On October 22, Mr. Czerwonky played a recital at the College of St. Teresa, Winona, Minn. In this program he gave the Mendelssohn concerto, a group of his own compositions and two additional groups. On November 22, Czerwonky opened the Illinois Central concerts on the air, being engaged as the featured conductor-violinist of this program over Columbia Broadcasting System. The program, called Headin' South, is scheduled for thirteen Sunday evenings. Czerwonky will conduct the broadcasts and play one violin solo on each program.

Mr. Czerwonky played a recital at Findlay College, Findlay, O., on November 24. Since his appearances at Chicago's Grant Park concerts last summer as the conductor of the Chicago Philharmonic Orchestra he has fulfilled many engagements, performing his own compositions. He has written three tone-poems for full orchestra—Episode, Carneval of Life and Weltschmerz, and the violin concerto which he used in Winnipeg and which had already been played in Berlin and Chicago, as well as a large number of smaller works. He has also completed his first symphony.

Carolyn Gray Opens New York Studio

Carolyn Gray has announced the opening of her studio for coaching, accompanying and program building in New York. Miss Gray was born in Pittsburgh and educated at the Carnegie Tech Music School. She appeared as piano soloist with the Pittsburgh Symphony Orchestra and offered radio programs in that city over WCAE.

Like other artists, the young pianist decided to come to New York and was added to the staff of NBC, where she remained for four years. She acted as pianist and accompanist, playing for such artists as Mme. Schumann-Heink, Gladys Rice, Jessica Dragonette, Mary McCoy, Arcadie Birkenholz, Countess Albani, Reinald Werrenrath and Robert Simmons. Besides her radio work she coached singers for concert. Miss Gray and Alma Kitchell were featured in the Melody Hour every Sunday afternoon and the pianist also appeared with Cesare Sodero.

After leaving NBC, Carolyn Gray became associated with the Columbia Broadcasting Company, where she remained for a year and a half in the capacity of accompanist and coach. Miss Gray has also been studio accompanist for two season for Emilio De Gogorza.

Several years were then spent in Pittsburgh, but Miss Gray again returned to New York and opened her own studio. Among other singers who work or have worked with her are Willie Morris, Reed Kennedy, Alfred Hopkins, Helen Board, Evelyn McGregor, Mary Eastman, Tito Guizar, Nino Martini, Evan Evans and Agnes Davis.

Miss Gray spent the summer in Hollywood as accompanist and diction coach with Lily Pons. She is continuing this work with her in New York.

(Photo by Fred A. Parrish, © RKO Radio Pictures, Inc.)

LILY PONS and CAROLYN GRAY

Hutchinson Scholarship Founded at Williams College

WILLIAMSTOWN, MASS.—A scholarship at Williams College has been established in memory of the late F. Hubbard Hutchinson, class of '17, a former music critic of the New York Times. The announcement was made by Tyler Dennett, president, and entails an $1,800 bequest, made by Mary Hutchinson of Columbus, O., an aunt of the writer. She is to provide a scholarship annually during the next five years to an undergraduate "on the basis of the greatest outstanding talent in music, especially if creative ability is indicated." Mr. Hutchinson's death occurred on December 25, 1934. W. S.

Norden Conducts Reading Concert

READING, Pa.—Notable combination entertainment, the juncture of the Reading Choral Society (N. Lindsay Norden, conductor) and the Philadelphia Ballet (under Catherine Littlefield's direction), was presented before a large audience on December 9 at the Reading Senior High School. The program was vivid to ear and eye, its music being taken from the Russian, French, German and Scandinavian, and its dances visually adapted to the tonal background. The numbers included the Tarantella of Massenet, the chorale and closing scene from Die Meistersinger, an interlude called Viennese Waltz to Johann Strauss music, Tschaikowsky's Nutcracker Suite, the Coronation Scene from Moussorgsky's Boris Godounoff. and the Polovetsian Dances from Borodin's Prince Igor. Mr. Norden composed especially for the occasion The White Swan, choreographed by Edward Caton. This work held keen interest, not only because it was dedicated to this program but because of its musical merit and beauty and its suitability as a ballet.

In its solo appearances and as a background for the dances, the Reading Choral Society was in excellent form, singing with precision and spirit under Mr. Norden's guidance. The ballet performed its part with skill and finesse, its soloists distinguishing themselves, and outstanding in the group, of course, being Miss Littlefield. S. M.

Bloch to Lead Florida Orchestra

Alexander Bloch, violinist of New York City and Sarasota, Fla.. is the new conductor of the Symphony Orchestra of Central Florida, which is made up of musicians from fourteen cities in the central part of the state.

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Mr. Raymond's first number was the aria "Il mio tesoro intanto" from Mozart's "Don Giovanni" of which he gave an excellent rendition, showing good quality as well as flexibility.

Philadelphia Eve. Public Ledger, December 3, 1936

Mr. Raymond made an excellent impression, and the musical taste disclosed in his choice of compositions was commendable.

Philadelphia Eve. Bulletin, December 3, 1936

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Premieres Feature of Concert Week in Los Angeles Halls

Toch's Pinocchio Overture Played by Klemperer—Pacific Institute Orchestra Gives Hindemith, Still and Waxman Scores—Jooss Ballet Impresses

LOS ANGELES.—The first performance of a new work and a program of lyric beauty and charm delighted patrons of the Philharmonic Orchestra in the Auditorium on December 10. They gave a triple ovation to Ernst Toch, composer, Otto Klemperer, conductor, and Henri DeBusscher, oboe soloist.

Toch's Pinocchio Overture turned out to be short, with a gay lilt and dextrous handling of orchestration. It was blocked out rather angularly to suit its prototype, who was supposed to be carven from wood, and included a quite jolly *fugato*. The themes were suitably simple, bandied about among the orchestral instruments even to a tympani solo just before the end. The composer was recalled to the stage for numerous bows. This bright little piece, offering no complexities beyond the grasp of the average music lover, should prove a useful program item.

DeBusscher's exquisite oboe tone sang delightfully in the long devotional passages of Bach's choral prelude, Nun komm der Heiden Heiland, giving it a signal beauty and charm. He is a master oboist, his tone holding none of the roughness commonly attributed to the instrument, but characterized by a sweet and mellow quality. The delicate arrangement by Otto Klemperer used but a few of the lower strings, woodwinds and horns, permitting the melody unquestioned sway.

The lyrical beauties of the Brahms second symphony unfolded like petals under the touch of Klemperer's baton. With the same meticulous attention to indicated dynamics, he yet contrived to give the work a different reading from its preceding hearings, laying stress on its flowing loveliness, and restraining the more dramatic passages. The work overtaxed the abilities of the new horns, although the first horn showed a tone of commendable timbre, if somewhat insecure. The Roman Carnival Overture of Berlioz made a spirited opening, and was followed by the two popular nocturnes of Debussy, Clouds and Festivals.

DE KEREKJARTO IN RECITAL

The splendid artistry and violinistic virtuosity of Duci de Kerekjarto won him sincere plaudits for his concert in Trinity Auditorium December 11, on the Petrie Artist Series. He found the appropriate mood for each number of a long program which ranged from severe classicism to romance and modernity, and from tender simplicity to violinistic fireworks. A tone of beautiful timbre was altered at will from sedate calm to impassioned warmth, according to the mood of the individual composition, and his interpretations were given with the most artistic finesse. Paul Karady provided notably fine accompaniments, despite the handicap of one of the worst pianos we have heard in public for some years.

PREMIERES BY PACIFIC INSTITUTE ORCHESTRA

A concert of exceptional musical interest, including three new works was given by the Pacific Institute Symphony Orchestra in the concert hall of the institute on December 13. The focus of attention was upon the first performance in America of Hindemith's concerto for viola d'amore (Kammermusik No. 6, op. 46, No. 1). The solo instrumment was in the capable hands of Manuel Compinsky, who gave a splendid and musicianly performance. The ancient viol was made in 1753 by Francisco Antonio Klotz, and for this occasion was tuned in a chord of A minor, with an added D on the upper of the seven strings. The composition was ingeniously scored, only the instruments lower than the viola being used in order that the small tone of the solo instrument might be heard above the ensemble. After a fortnight opening, an episode of frenetic liveliness passed to quieter mood, then resuming its nervous excitement in a manner suggestive of the same composer's News of the Day. The slow movement was lovely, achieving a certain wistfulness with its down turning phrases, the viola singing in long duet passages. The finale was decisive, yet retaining its plaintive quality.

Another new work, From the Black Belt, by William Grant Still, was a series of seven short pieces, charmingly capturing the Southern Negro spirit. To secure this, the harmony was necessarily banal, but the composer achieved color through well handled instrumentation. He made the most of the sentimental items, Honeysuckle, Blue and Brown Girl, but the livelier episodes, Li'l' Scamp, Dance, and Mah Bones Is Creakin', were really overshort and could have been developed to more advantage. The finale, Clap Yo' Han's, was pure jazz. The composer was present, and received an ovation. A Danse Macabre by Franz Waxman was decidedly choreographic, with strongly emphasized rhythmic beats, and rising and falling cadences. Constantin Bakaleinikoff was the guest conductor, directing with sure baton and skilful control. He offered also Ravel's charming Mother Goose Suite, which he read with engaging simplicity, a crisp interpretation of the Mozart G minor symphony (No. 40) and the Beethoven overture, Coriolanus.

FEDERAL ORCHESTRA IN RUSSIAN MUSIC

Slavic moods, colors, themes and rhythms had the opportunity to run riot in the Federal Symphony Orchestra program in Trinity Auditorium on December 9. Modest Altschuler conducted rather unevenly, being eminently satisfactory in some numbers and surprisingly stodgy and lacking in finessee in others. But he scored the hit of the evening as a composer with a gay Soldiers' Song, which the audience demanded again. It was short and insouciant, with fife and drum providing a background for the melody.

JOOSS BALLET

Four performances by the Jooss Ballet delighted devotees of the dance in the Philharmonic Auditorium on December 8 and 11, with both matinee and evening performances on December 12. It was a triumph for the dancers and for impresario L. E. Behymer. An impeccable technic, so skilfully delineated that it never intruded on the consciousness, lucid movements and modern choreography went to make the occasion a notable one. A war concept, The Green Table, scored emphatically, as did The Prodigal Son, wherein Jooss appeared in person. Successes were individually attained by Rudolf Prscht, Ernest Uthoff, Hans Zuellig, Noelle de Mosa, Atty van den Berg, Elsa Kahl and Otto Struller. F. A. Cohen deserves high praise for several interesting and musicianly scores, and he also collaborated in the two-piano accompaniments with F. Waldmann and E. Biltcliffe.

ORPHEUS CLUB AND MARY T. BOYD

A concert was given by the Orpheus Club in the Wilshire-Ebell Theatre on December 14. Under Hugo Kirchhofer's genial yet masterful direction, the club achieved admirable finesse. Beauty of part singing was the aim, instead of mere volume as with many choral organizations. Mary Teitsworth Boyd was warmly received as soloist, showing a voice of appealing timbre. Her interpretations were given with sincerity and musicianship, and her clear enunciation was particularly enjoyable. She gave the Strauss Morgen and Caecilie, Charles' Clouds, Hageman's Me Company Along, and the writer's June Comes in Bridal Gown, as well as a devotional Handel Rejoice Greatly, and the Chapman-Ruffner La Tasse. R. D. S.

Glendale Orchestra Opens Season

HOLLYWOOD.—The Glendale, Calif., Community Symphony Orchestra of eighty players (Dr. William Ulrich, conductor) gave its opening concert of its thirteenth season on December 7 at the Glendale High School Auditorium. Ferne Osborne, violinist in

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ANDRES DE SEGUROLA,
voice teacher and coach of Hollywood, and formerly a member of the Metropolitan Opera, was married on December 20 at the Church of Our Lady in Los Angeles, to Maria Gutierrez, who formerly lived for many years in Costa Rica. She is the niece of President Jiminez of Costa Rica, who is serving a fourth term as Chief Executive of that Republic. The bride is the widow of Col. John Bitlake, former senator from North Dakota, and the mother of a daughter twenty-two years old. This is Mr. de-Segurola's first marriage. (Photo by Maurice Studio.)

the orchestra, was the soloist for an audience that did not fill the auditorium but was made up of appreciative listeners. Dr. Ulrich has an authoritative beat and led his players in Beethoven's Leonore overture (No. 3) as the opening number. Other items included The Swan of Tuonela by Sibelius with English horn solo by Hobart Gladden; Mozart's concerto in E flat major for violin and orchestra with Miss Osborne as the soloist; and as the final composition Goldmark's Rural Wedding Symphony, (op. 26) was given. This community orchestra is made up to a large extent of women players and three concerts are to be played this season. Former conductors have been Modest Altschuler and Adolf Tandler. Dr. Ulrich took charge last year and it is to be hoped that he can be retained in Glendale. He conducts the Los Angeles Women's Symphony Orchestra, and that of the University of Southern California, where he is head of the orchestral department. His musicianship and the handling of amateur and professional players is excellent. Prior to the opening of the program, President Walter Measday of the Glendale Symphony Orchestra Association introduced the Mayor of Glendale, and Mrs. Leiland Atherton Irish, vice-president and manager of the Los Angeles Philharmonic Orchestra.

C. D. K.

Los Angeles Ellis Club Has Bonnie Zobelein as Soloist

Los Angeles.—The Ellis Club (sixty men singers) gave its first concert of this season on December 2 at the Philharmonic Auditorium with Heinrich Hammer as the new conductor. The concert opened with Hail, Bright Abode from Tannhäuser followed by Dreams by Bizet, arranged by N. Clifford Page, and Gounod's Song of the Golden Calf from Faust, arranged by Clarence C. Robinson. The principal choral number of the evening was Max Bruch's Frithiof, which was well interpreted and received with enthusiasm by the large audience present. Frank D. Collier, a club member, took the baritone role and Bonnie Zobelein, soloist of the evening, sang the soprano part. Attacks releases and shadings of this cantata were well handled by the club under the direction of Dr. Hammer, who demonstrated that he is a choral conductor *par excellence*.

Brahms' Lullaby was given by the male singers in the second part as a tribute to the late Ernestine Schumann-Heink. Bonnie Zobelein, soprano, presented the aria of Lia from Debussy's L'Enfant Prodigue with a clear, dramatic interpretation and with all the enthusiasm of youth, voice and good looks that is hers. This aria was followed by Joy, by Harvey Gaul, and an original song, The Quest, by Mrs. M. Hennion Robinson. The composition of Mrs. Robinson was well received, and so good is this song that it is the opinion of the writer that The Quest will appear on many concert programs in the future. Miss Zobelein's numbers in the second part included Clair De Lune by Szulc, Sweet Song of Long Ago by Ernest Charles, and the Mozart aria, Non So Piu. The latter won her added plaudits. Mrs. M. Hennion Robinson is always an efficient accompanist for soloist and chorus and her playing on this evening was excellent.

C. D. K.

Edith Knox Gives Los Angeles Musicale

Los Angeles.—Edith Knox, pianist and teacher, sponsored a recital on November 28 at her studio. Enthusiasm was shown by the audience which listened attentively to students from the first youthful performer, Franklin Benton, aged six years and a beginner of about two months, to the older pupils of junior college age. All proved Miss Knox's ability to cope with the teaching of the beginner as well as the mature young artist. Other performers of the evening included Mary Lou Durham, Joenne Van Matre, Jeanne McCarter, Clara Lee Brown, Jane Johnson, Mrs. Charles K. Adams, Betty Bucbener, Marilyn Van Matre, Catherine Starke, David Vasquez, Edna Smith and Mitzi Chaite. Miss Knox assisted at a second piano in many numbers and gave able support as needed.

Edith Merithew, dramatic soprano, was the guest artist of the evening, assisted by John Frederick Knox, violinist, who is also a gifted tenor of the Goose Creek Quartet, which broadcasts three times weekly over station KHJ from Los Angeles. Mrs. Merithew is a welcome addition to the teaching and singing fraternity of Southern California, for she has a voice of unusual timbre and beauty. Mrs. Harry Knox was the efficient accompanist for the singer.

C. D. K.

Rambling Around

Yasha Davidoff, basso-cantante of Hollywood, sang the role of Ivan Sussanin in Glinka's Russian opera, A Life for the Tsar, when it was given December 12 in San Francisco by the Russian Music Society of this city at the Tivoli Opera House. The third act was broadcast over a coast-to-coast NBC network direct from the stage. This performance was conducted by Paul Shulgin and it commemorated the one hundredth anniversary of the first hearing of this work.

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Erich Wolfgang Korngold, composer, now a permanent resident of Hollywood, is writing an original score for the new picture production, Another Dawn, being filmed by the Warner Brothers' studios.

* * *

Willy Stahl, American composer and teacher of compositon and orchestration, formerly of New York, has been a permanent resident of Hollywood for the past two years. Recently he formed a New Motive Group for the purpose of performing progressive music, such as a new string quartet he has written requiring unorthodox tuning of each individual instrument. Members of this group include Mr. Stahl, Hugo Davise and Richard Drake Saunders. A concert will be given early in the new year sponsored by this group, to be devoted to compositions of the above type. Mr. Stahl played violin with the New York Symphony Orchestra in 1915 and 1916; then in 1917 with the Russian Symphony Orchestra, and in 1918 with the St. Paul Symphony Orchestra. Afterwards he was concertmaster for Erno Rapee at the New York Rivoli Theatre and then became conductor for three years of the orchestra at the Rialto Theatre, New York, and for two and one-half years at the Strand Theatre in Brooklyn. He was then engaged by Boris Morros, now of Paramount Pictures in Hollywood, to open theatres throughout the country for the Publix Theatres Corporation, which he did in 1929 and 1930. Mr. Stahl returned to New York and in April, 1934, his tone poem, Dead Forest, was performed in Carnegie Hall by the National Symphony Orchestra. His many compositions also include a tone poem, Niagara Falls; a first symphony in manuscript; three string quartets; one quintet; two string trios; one piano concerto with orchestra; two violin concertos; seventy-five smaller violin solos and piano solos; two songs; Perfume Suite for orchestra; and an oboe quintet.

* * *

Ralph Thomas, tenor and voice teacher of Los Angeles, presented pupils in the eighty-eighth recital in his studios. The guest of honor was James Durbin, father of the fourteen-year-old Deanna Durbin, Universal star and singer on the Eddie Cantor Weekly broadcast.

* * *

Max Swarthout, director of the music department of the University of Southern California at Los Angeles, announces that Dr. Howard Hanson of the Eastman School of Music has been engaged to fill the Alcin Chair for the summer session of 1937, teaching elementary and advanced composition. Charles E. Pemberton of Los Angeles will give courses in orchestration and advanced counterpoint at the same session.

* * *

Grace Moore sings nine numbers ranging from operatic selections to Minnie the Moocher in her new picture, Interlude, now being made by Columbia Pictures with Cary Grant as her leading man.

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Jose Iturbi, Spanish concert pianist and conductor, was the Christmas Eve guest of Bing Crosby, December 24, on the Kraft Music Hall program from Hollywood, a coast-to-coast NBC broadcast.

* * *

Handel's Messiah, dramatized for the second time in Hollywood, was given by the Hollywood Cathedral Choir on December 20 and 21 at the First Methodist Church. Mildred Bruns was the conductor; Inez Jacobson, organist; and Clare Bruns, pianist. A string ensemble assisted, all under the direction of Ross Van Nibroc.

* * *

The Riverside (Calif.) Community Opera Association, organized and directed by Marcella Craft, opera and concert singer, presented Mignon as the opening opera of this season. This was the fifty-third performance of this company since its founding, with all operas presented in English. The Riverside Junior College, sponsor of the organization, provides the theatre and rehearsal facilities. So far the association's work has been confined to standard operas, but plans are being made to produce works of American composers in the near future. This year's program in addition to Mignon, includes Hänsel and Gretel, Daughter of the Regiment, Fra Diavolo and Pagliacci.

* * *

Dr. Heinrich Hammer, orchestra and choral conductor now living in Pasadena, came to the United States thirty years ago, and for twelve years was conductor of the Washington (D. C.) Symphony Orchestra. Afterwards he took up the residence on the Pacific Coast and organized the People's Concert Orchestra, which opened the Griffith Park of Los Angeles. Dr. Hammer was born in Erfurt, Germany, and before coming to this country was guest conductor of many European orchestras. He conducts the Federal Project Orchestra at Long Beach, the Ellis Club of Los Angeles and the Pasadena Choral Society of two hundred singers, now being organized.

* * *

Aletta de Hoyos, lyric soprano and teacher of Los Angeles, Long Beach and Ventura, Calif., is a former graduate of Darlington Seminary, West Chester, Pa., where she specialized in vocal and dramatic study. Afterwards she located in Vera Cruz, Mexico, where she taught voice, dramatics and English in a private school. Ten years ago Miss de Hoyos located in Southern California and began teaching voices, dramatics and English in the public schools. She now instructs in these same subjects in her private studios in Los Angeles and Ventura and at the Institute of Music and Fine Arts, Long Beach, Calif., where she is assistant to Bertha Vaughn. She also coaches with this teacher of artists. Her public work for a number of years has been as an interpreter of Spanish and Mexican folk songs, and recently she has appeared in Mozart programs in costume.

C. D. K.

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NEW YORK DECEMBER 26, 1936 No. 2918

Greetings from a myriad of friends have reached the office of the Musical Courier. The staff takes this opportunity to express its appreciation and to extend to all members of the tonal profession, in this holiday season, best wishes for happiness and widened opportunity in the New Year.

—o—

In 1859, Hans von Bülow wrote that Tristan and Isolde could never become a popular opera. Evidently the generations which succeeded von Bülow failed to read his opinion.

We salaam gratefully to the New York radio executives and express hope for their artistic future. They have banned from the air all songs, sketches, jokes, and other allusions referring to a certain abdicated king and a certain American divorcee born in Baltimore.

—o—

The Metropolitan Remembers

The lobbies of the Metropolitan Opera House, which last year took on a freshened aspect owing to new decorations and restoration of old ceiling paintings, now contain an added bit of interest.

Until December 10 the famous Caruso bust in the front lobby occupied a position of almost solitary grandeur. But on that day a brief presentation ceremony marked the advent of two new *objets d'art* —a portrait of the late Marcella Sembrich, one of the Metropolitan's chief luminaries in the quarter century after its opening in 1883, and a bust of Giulio Gatti-Casazza, former general manager in the halcyon days from 1908 to 1935. The latter is the work of Frederick Macmonnies, and is a gift from an anonymous donor of this country. The Sembrich portrait was loaned by the singer's daughter-in-law, Mrs. Juliet Stengel.

Paul D. Cravath, chairman of the board of directors of the Metropolitan Opera Association, made the presentation of the bust. Edward Johnson, in an official reply said:

"As general manager of the Metropolitan Opera Association, I have the honor to accept this magnificent gift, not only as a work of art, of great artistic merit by a most distinguished American sculptor, but also as a commemoration for all of us—and as a symbol for future generations of opera lovers—of a truly great epoch in operatic history in America.

"The eminence attained by the Metropolitan Opera of New York in the musical world during the regime of Mr. Giulio Gatti-Casazza is something of which we may all be justly proud, and it is with pride and faith that we, who hold him in such affectionate memory, endeavor to maintain and carry on the high standards set down by him."

Now that there is again discussion in the air concerning the possibility of a new opera house in the projected New York Music Centre espoused by Mayor La Guardia, it is well to recall that for more than a quarter century the former impresario of that house struggled against the handicaps of an obsolete stage but contrived to put on many impressive spectacles. Despite the brave attempt made by the late Otto H. Kahn, then chairman of the board, to build a new musical theatre for New York on a more modern site, social opposition, with other causes, checkmated that move.

One thoroughly admires the fine efforts put forth by Mr. Johnson and his able operatic co-workers in producing opera at the present time with many refreshing departures in young native talent and the like. He also has at his command new lighting resources, and finally this season, owing to the financial aid of the Opera Guild, the stage will have a cyclorama that should make possible many vivid effects in the unfolding of musical spectacles.

These, with the renovation of the house made last season, are excellent beginnings. One begins to sense the reassuring fact that the Metropolitan has entered a new span, a fresh historical period. After the storms and threatened catastrophes of the years succeeding 1929, there is again ample cause to draw an easier breath and to feel that the lashing of the tempest has died and something like the rainbow at the end of Das Rheingold has appeared on the horizon. Together with the actual clink of Nibelungen treasure in the boxoffice, the last year was a particularly good omen artistically. There is every reason to feel that the season which opened on last Monday night will be equally happy.

—o—

Where the Trouble Lies

Although opera is thronged in New York, in Paris they bewail the lack of its drawing power and wonder why.

The spectacular features of opera have usually loomed large in the eyes of both the French public and the impresarios. The tradition of the ballet (deriving as it does from an earlier entertainment known as the court ballet) has always been strong in the Gallic theatre. And there was the influence of Meyerbeer. One knows that even Wagner had to insert the Venusberg dances in Tannhäuser for Paris, and though Ring operas are naturally given there without them, the public for that sort of fare is not the most numerous.

On the other hand, the modernists have given both lavish and relatively small and intimate settings to their operatic scores, but the public has not been whole-heartedly captured by these essays, except perhaps those of a few leading personalities. How to unravel the dilemma of lukewarm audiences, on one hand, and both artists and composers who find their task progressively more discouraging?

There is sound counsel in the constructive advice of a recent French editorial which calls composers away from their preoccupation with tonal dabblings and urges them again to seek the true objective of art—portrayal of the human spirit in all its profundity and variety. The concentration of art upon non-human goals early in this century—in music beginning with the "objective" tonal painting of Debussy —has been accompanied by an absurd preoccupation of the artist with his materials rather than the world about him.

—o—

Amateur Orchestras

A leading factor in spreading eventual wider musical understanding and culture in these United States is the growing number of juvenile and adult amateur orchestras throughout our land.

Not only do conservatories, schools, colleges, universities, and the employees of large corporations maintain such organizations, but many groups of business men have formed symphonic bodies which rehearse regularly and make occasional or frequent concert appearances.

It is not necessary to point out the undeniable advantages of this form of musical activity in any community, no matter what its size. The writer of these lines would not even be penning this editorial, had he not seen and heard at first hand recently, on two occasions, what results are possible when serious amateur instrumentalists band together and place themselves under a competent leader for symphonic training. The two experiences of that kind were in Elizabeth, N. J., where August May is the conductor, and at the New York Liederkranz Society, whose orchestra is under the direction of F. X. Buebendorf, Jr. Both concerts revealed a surprising degree of excellence in tone and execution. Best of all, however, was the evident pleasure and enthusiasm of the players, and their pride at the sincerely warm response of the listeners.

Mr. Buebendorf (a Juilliard School graduate) writes to this editor to thank him for attending the Liederkranz concert, and confirms his impressions by adding: "Aside from my own satisfaction at the performance of my players, I feel a deep joy to feel what they get from this music-making. No mere listening to professional orchestras could possibly afford them such individual contentment as they have from our rehearsals and concerts. Many of my players travel forty or fifty miles one evening a week for their rehearsal. For most of them, it is the only chance they have to touch an instrument. But it is fun, and gives one an immense artistic thrill to note how things gradually take shape out of what at first seems almost hopeless. . . . I love my work with these Liederkranzlers, and I know that they love their own part in it."

More power to the amateur orchestras of America, and to their devoted conductors, doing an inestimably useful work, and with little return financially or in the way of luminous fame.

—o—

Triebschen's Wagner Legacy

Seventy years have passed since Wagner took up residence in the *Asyl* of Villa Triebschen on Lake Lucerne, and in that period much has happened to change the face of music. But the contribution that he made in the six years of his happy sojourn there still looms large in recent tonal history.

It is fitting that the little villa, now turned into a museum, should stand as a reminder of his work. The picturesque white dwelling bordered by tall poplar trees, after Wagner left it, had been occupied by a series of more or less prominent tenants, and for some years before her death was the home of Minnie Hauck, the American opera soprano. But now it has passed from private hands and has an official status.

In 1933, the museum was opened under the auspices of the City of Lucerne and the association known as "L'Amis suisses de Bayreuth." A vivid account of its treasures is contained in an article by Arno Huth recently published in Le Menestrel (Paris). This writer estimates that more than 15,000 pilgrims have visited the shrine in the three years since its dedication.

The chief possessions of Triebschen are Wagner autographs—the original score of the Siegfried Idyll, the song of the Watchman from Meistersinger, a love poem addressed to Cosima, a sketch for the scenery of Parsifal, about a score of the master's letters. There are also the copy of Siegfried made by Hans Richter, who lived there as musical secretary to the composer; facsimile scores of Meistersinger and Tristan; MSS. of some of Wagner's larger essays, such as that on Beethoven.

Other novel mementos are the letters of resignation which he addressed in 1844 and 1847 to His Excellency, von Lüttichau, the Intendant of the Dresden Court Theatre; the certificates of Wagner's marriage with Cosima, of her divorce from Von Bülow and the baptism of Siegfried Wagner from the register of the Protestant parish of Lucerne; the original copy of the lease for the house at an annual rent of 3,000 Swiss francs, and an old Nuremberg chronicle dating from 1547, which is said to have supplied the original idea for Meistersinger.

There is also the Erard grand piano presented to Wagner in 1858 by the widow of the manufacturer. This instrument went with him on his journeys from Zurich to Venice, then to Paris, Vienna, Munich, Triebschen and Bayreuth. On this instrument, M. Huth relates, Wagner and Liszt played many of their works. Among other souvenirs are the celebrated velvet cap which Wagner is depicted as wearing in many portraits, and also the colorful waistcoat which he sometimes assumed. On the walls are portraits by Lenbach, and nearby is the death mask taken in Venice during February, 1883, by Benvenuti; other contemporary drawings portray scenes from the music dramas. Of especial interest is the marble bust of Mathilde Wesendonck, done in Paris by J. B. Kietz and L. Keiser.

But most eloquent of all is doubtless the simple tablet which adorns the facade of the dwelling, bearing this legend:

"In this house lived
Richard Wagner
From April, 1866, to April, 1872.
Here he completed
Die Meistersinger, Siegfried,
Götterdämmerung, Beethoven,
Kaisermarsch, Siegfried Idyll."

VARIATIONS

By Leonard Liebling

In the Cosmopolitan Magazine for January, Frances Alda continues to "tell all" with her serial memoirs.

One passage relates that in 1908, she went to La Scala for her first Louise rehearsal with Toscanini:

In the rehearsal room Gatti-Casazza sat off in one corner. He leaned his elbow on the arm of his chair and rested his cheek against his palm, eyeing me gravely. Toscanini sat beside the pianist. He kept his eyes closed as he listened, only lifting a finger now and then to mark the time.

I began to sing. Act One, Scene One; enter Louise. From that point I sang the role straight through the opera, including the difficult aria in the third act.

The pianist struck the final chord. Its echoes died away in the still room. Only then did Toscanini open his eyes and look at me. Blandly, in Italian, he asked:

"What language are you singing in?"

Furious? Of course I was. I glared at Toscanini; then, without deigning to reply, I marched out of the rehearsal room, out of the theater and back to my hotel, where I remained for two days in a state of injured dignity.

Meanwhile, Gatti-Casazza came to the hotel to apologize. I refused to see him. He sent me notes. Finally I relented to the point of receiving him. He pleaded with me to return to La Scala and in the end I did, of course. But oh, so careful of my dignity!

Just once at that second rehearsal, Toscanini's Puckish humor bubbled up again. He mimicked my pronunciation of a word. Immediately I stopped singing.

"Listen to me, *maestro*," I said in French. "You do that once again—just once—and I walk out of here quicker than you can say Jack Robinson."

He took it from me. Why, heaven knows. I have seen him respond quite differently when other prima donnas were temperamental. I shall never forget a scene with Geraldine Farrar. At a rehearsal he stopped her, correcting her singing of a phrase.

"You forget, *maestro*," she said grandly, "that I am the star."

Without opening his eyes, Toscanini shook his head wearily. "I thank God I know no stars except those in heaven, which are perfect," he replied.

In 1926 Alda made her second visit to Buenos Aires, and there met the Prince of Wales, later Edward VIII, now Duke of Windsor. Let the soprano chronicle the rest:

The British Embassy in Buenos Aires was his official "home," and not a day passed during his visit that I was not asked to lunch or tea or dinner there.

On the night when we first sang "The Jest," there was to be a great ball in honor of the Prince.

That night was for me like a scene out of Cinderella. First, before the performance, the Prince gave me his photograph, autographed:

"Not forgotten! Good luck for the performance tonight.
Edward P."

Then, after the opera was over, there at the door of the opera house was the Prince's car and one of his equerries, to escort me to the ball, where I danced with His Highness several times.

I can see the Prince on the last day before his departure, seated on a cricket before the open fire, drinking tea.

When it was time for him to leave for his ship, we all stood up and he shook hands all around, saying his farewells. His last was for me. The charm of it touched me more deeply than any honor life has brought to me.

"Don't forget, Alda," he said, "when you come to London, you must come to see Mamma."

When Alda finally made her debut at the Metropolitan, she came as the fiancée of Gatti-Casazza, and of course aroused the jealousy of other singers who thought that she received favored roles on that account. Her debut was made as Marguerite in Faust. She writes of the occasion:

I felt a great joy that in this role I was to have something really beautiful to sing. I looked forward to the second act, in which come the lovely Spinning Wheel Song and the Jewel Song.

On the night of the performance, all seemed to be going according to the best traditions of the operatic stage. In the second act, I came on, found the flowers and sang my praise of them. Then I went toward my spinning wheel. I took the thread in one hand and with the other gave the wheel a gentle push, to make it revolve.

Nothing happened.

I pushed harder and stepped on the treadle. The wheel would not turn. Someone had nailed it fast!

Of course this disconcerted me, but I pulled myself together and went on with the scene. But worse was to come. At the close of the scene Marguerite goes into her cottage; then darkness falls and presently her lover is seen coming to woo her. The romantic feeling is high.

I had almost forgotten the awful contretemps of the spinning wheel when, after my love duet with Faust, I went up the steps of the cottage to go in.

The door would not open!

Suddenly I began to feel as though I were in a bad dream. I pulled at the door but it would not budge. It, too, had been nailed fast.

Informative is the anecdote which throws a sidelight on amiable back-stage fraternity:

The relations between Farrar and me had always been strained, to put it mildly. For one thing, Mimi had always been one of her chief roles until I began to sing it. Farrar was not suited to Mimi. She was too brittle. She was perfect as Butterfly, and I admired her enormously as the Goose Girl in Humperdinck's Königskinder. She loved to play Carmen, and when she came back to the Metropolitan after her experience in Hollywood she had a dozen new tricks up her sleeve.

"Cinema foolishness," Caruso would mutter.

One night Farrar, Caruso and I were singing Carmen. Farrar brought out all her extra stage business. She fought Caruso so realistically that he grabbed her by the wrist and held her still.

Just for a moment. She writhed in his grasp and bit the hand that held her. Caruso, furious and bleeding, flung her from him with such force that she went down, smack, on her B.T.M.

When the curtain went down the house applauded vehemently. We took the curtain calls, but the audience would have been amazed could they have seen what went on behind the curtains between each "call"—Caruso and Farrar going for each other and I trying to separate them.

About the spinning wheel and door episode in Faust, Alda admits: "Someone in the company wanted to wreck my career . . . I know now who it was—at least, I think I know. But I shall not tell." Maybe Alda feels that the article as a whole makes its own revelation to the discerning reader.

* * *

Alexander Stewart, California organist, calls attention to what he entitles "a new method of financing grand opera." It appears that "the Pasadena Grand Opera Company, about to give a performance of Rigoletto in that city, could not raise the curtain because members of the stage-hands' union would not permit it unless they received $116.60 due them for wages. The publicity man of the opera company made a speech to the audience explaining the situation. Immediately, M. A. Freeman, of New York, immortalized himself by giving his check for the amount, and a few minutes later the opera began and proceeded to the finale without other mishap or delay." The Los Angeles Times (December 4) reports: "Freeman told stage director Adrian Awan that he has been ill for many months. This had been his first opportunity to enjoy himself, he said, and he was not going to see it spoiled for the matter of $116.60."

The Times published Mr. Freeman's picture, but not his address—thereby probably saving him from an importunate mob of minor opera promoters all over the country.

* * *

"Texan" sends the following communication: "I am somewhat discouraged about my native State, which is Texas. When I say discouraged, I mean not in a commercial, but in an artistic sense. Here I see official propaganda going out to the daily press of the country, that 'Texas has, by actual count, 712,000 horses, 931,000 mules, 5,392,000 sheep and 1,226,000 swine'. My discouragement will end only when Texas, with equal pride, will send out announcement of how many composers, conductors, musical performers and teachers, are functioning in our beloved State. It is useless to hope that they will be numerically on a par with mules and swine, or might fetch as much per pound in market, but at least they would total an ethical and aesthetic value not calculable in mere dollars and cents."

* * *

A Mrs. Frances O. Graham suggests to the New York World-Telegram (December 16) that "now is the time for a great composer to create a symphony or an opera around the love story of Wallis Simpson and the Duke of Windsor, to be called The Commoner and the King." That would be time lost, for no matter how fast the composer might work, he would be beaten to the goal by the popular song writers and the film scenarists.

* * *

"Strangely enough, or maybe not," writes M. B. H., "conductors are the worst radio commentators for the music which they lead at their orchestral concerts on the air. In fact, they are about as incompetent and boresome as the composers and solo performers who broadcast their painful speeches. Musicians should confine themselves to interpreting music, which is all that the public cares to hear from them. Radio speaking is an art in itself, and requires special ability and experienced technic. Mere knowledge of music does not imply that its interpreter is capable of explaining it satisfactorily to the average run of listeners. I, for one, would consider it a boon if musicians were confined on the radio, to making music, and otherwise observing much deserved silence."

* * *

G. F. asks: "Have these 'add-similes' any merit—'as outmoded as long hair for a pianist'; as 'a tenor placing his hand on his heart when singing a high C'; as 'a conductor thinking less about how he looks to the audience, and more about how the music sounds to them'"?

* * *

A belated translation arrives, of the Lotte Lehmann poem published in Variations some weeks ago:

WITH BRUNO WALTER AT THE PIANO.

Enchanted by his marvelous play
As upon wings, I am carried away.
I feel in our harmonious blending
My soul ring out in joyous ending
And follow the will of his magic hands
Upwards rising to unknown lands.
United in a melody
Led and leading—all in raptures
One the other easily captures
In deepest understanding,
Secret of a perfect blending,
True and purest harmony.

F. A. JANSEN.

Ottawa, Ontario.
November 29th, 1936.

* * *

C. N.'s almost illegible communication was finally deciphered into the following:

New York,
December 5, 1936.

Dear Variations:

I have been reading about those severed Siamese twins, who both died when they were cut apart.

I have been guessing ever since, if it would be equally fatal to divide these musical Siamese twins—

Tristan and Isolde.
Romeo and Juliet.
Castor and Pollux.
Cavalleria and Pagliacci.
Spalding and Benoist.
Bartlett and Robertson.
Venezia e Napoli.
Hänsel and Gretel.
Jewel and Edwin Hughes.
Breitkopf and Härtel.
Brodsky and Triggs.
Mason and Hamlin.
Evans and Salter.
Orpheus and Eurydice.
Beatrice and Benedict.
Ero e Leandro.
Russlan and Ludmilla.
Bach-Liszt.
Schulz-Evler.

* * *

Moriz Rosenthal is the same witty pianist as of yore. Recently he received a piece of music from a colleague who edits well known keyboard masterworks and makes wholesale excisions in the original contents. Rosenthal telegraphed to the tonal surgeon: "Why not just send me only the cuts?"

* * *

Among the world's current economic ills are the prices one pays in this country for imported European sheet music.

* * *

Funny how musical matters seem to run in cycles. A few years ago we had practically no outstanding young cellists devoting themselves exclusively to concert appearances. Today there are Piatigorsky, Cassado, Hubert, Feuermann, Garbousova, and others.

* * *

I did not visit the recent Surrealisme picture show in New York, but I'll take Harold Triggs' word for it that he couldn't get his eyes off two titles in particular, Fraulein Cup and Saucer, and Children Frightened by a Nightingale. "Some good themes for Satie," says Harold, "if he is looking for new material to set to music."

* * *

For all the many Christmas and New Year greetings and wishes received at his desk, its chair-sitter herewith makes grateful and warmly reciprocal acknowledgements.

* * *

There are now twenty-three different kinds of treason in Germany. To make it an even two dozen, I herewith declare that Mendelssohn's Elijah, On Wings of Song, and Variations Serieuses are pretty good music.

* * *

Los Angeles is on hand with two lovely musical items. The Times of that city (December 11), reviews a local Philharmonic Orchestra concert, and says in paragraph III: "Klemperer is inclined to be very definite about his Debussy. He patently dislikes vague dissemination. 'Clouds' was strongly eliminated." For the Piatigorsky L. A. recital of December 1, the program listed a composition hitherto unknown, to wit:

"Nocturne in C sharp minor (op. Posthumpus) . . . Chopin."

* * *

Edward's abdication was equalled in importance only by Toscanini's abdication from the New York Philharmonic Orchestra.

My favorite brother's wife's brother's cousin's son is a waiter at the Hotel Barclay, and he told his father who told his cousin who told his sister who told her husband who told me that there were great doings in a suite on the seventh floor of that hostelry one afternoon last week.

It seems Marjorie Noble, that aristocratic and slender blonde damsel from England (whose mother, Lady Bain and her father, Sir Ernest Bain, almost overshadow the popularity of their offspring on both sides of the Atlantic) threw a farewell party for her friends before departing to England on the Queen Mary to help drag the Yule Log in on Christmas.

"Mind you," said my brother's-wife's-brother's-cousin's-son, "it was respectable and them people didn't drink a thing more than they could carry. We didn't find a-one o'them under the beds or unconscious in the bath.

"But 'twas a mob o' them movie stars, actors and musicians. You know the kind. They call everybody 'darlin' ' and then talk about them behind their backs. I suppose it's part o' bein' in that profession, if you know what I mean.

"That feller what's in the White Horse Inn, Robert Halliday, was there and Sir Gerald Campbell, the Consul-Gin'ral and his daughter Naomi what's playin' in Victoria Regina with Helen Hayes. Then there was a lady named Reiner they called Carlotta whose husband is a conductor of orchestras all over.

"There was a bunch o' them pritty girls what's singing in that Gilbert and Sullivan show—Brenda Bennett, Betty Lean, I heard two o' them named— and Freddie Hobbs, the manager, and Martyn Green and his wife and Derek Oldham and some more I didn't get to pass a drink to.

"I also seen Leonard Liebling, the feller that used to write about music in the New York Americun, and a lady what writes plays named Johnson and her bald-headed husband, and Ernest Charles what writes songs. Frank Tours and his wife was there. He conducts the orchestra at that musical show Red, Hot and Blue Ethel Merman's in.

"It was a easy party without much clearin' up to do, thank God, but there was a mob for sure."

* * *

Hearing music coming out of Town Hall one night last week, I snuk in and discovered that Nita Gale was giving a recital with her husband, Solon Alberti, playing the piano for her.

Never very much interested in anything but people, I didn't pay much attention to what she was doing but concentrated on trying to see who was in the audience I knew. Among the rapt spectators were Jerome Bohm, Paul Engel, Grena Bennett, Alan Haughton, John Carroll, Rhea Silberta, Pauline Guilder, Earle Spicer, the Charles Bakers, Frederick Jagel, the Charles Hacketts, Ward French, Calvin Franklin, Kathryn Meisle, the Marcel Huberts, Doris Doe, Annunciata Garrotto, Flora Bauer, Horace Johnson, Carl Deis and his wife, Carolyn and Helen Beebe, Richard Hageman and his wife, Renato Bellini and Richard Copley.

* * *

Carlotta Reiner was with her husband, Fritz, in San Francisco when he was conducting the Wagnerian performances of the opera season there. One night Carlotta was standing in the foyer talking to friends between acts, when she saw Yehudi Menuhin pass by. Before she could greet the young violinist, she heard a man next to her exclaim, "Look, there's Mischa Elman! *The* violinist, you know."

* * *

The Bohemians threw a whopping big dinner at the Waldorf-Astoria last Sunday night in celebration of their thirtieth anniversary and to honor Edward Johnson at the same time. As you probably know, Ernest Hutcheson is president of that august body of blue-blooded (?) musicians. This erudite gentleman and scholar was the first speaker of the evening and he was followed by Deems Taylor who wise-cracked and historically commented upon the salient points of Eddie's career in a pungent manner.

From what Deems said, I had a feeling that Eddie was marked with a music clef instead of a strawberry mark at birth and has been living up to a gypsy's prophecy ever since.

There was music, too, as well as delicious fodder. Elisabeth Rethberg and Lawrence Tibbett warbled, abetted by Edwin McArthur and Stewart Wille, and Albert Spalding played his fiddle accompanied by Andre Benoist.

Eddie made a beautiful speech, full of words that sat up and begged for the applause they evoked.

There were so many celebrities present I haven't room to list them, and only satisfy your curiosity with naming those at the head table. These personages, to wit, were: Mr. and Mrs. Maurice de Abravanel, Mrs. Vincent Astor, John Barbirolli, Harold Bauer, Mrs. August Belmont, Mr. and Mrs. Artur Bodanzky, Mrs. Elizabeth Sprague Coolidge, Jacques Danielson, Mr. and Mrs. Walter Damrosch. John Erskine, Mme. Kirsten Flagstad, Carl Friedberg, Fannie Hurst, Mrs. Ernest Hutcheson, Mr. and Mrs. Herman Irion, Mr. and Mrs. Josef Lhevinne, Leonard Liebling, Emanuel List, Mr. and Mrs. Lauritz Melchior, Ettore Panizza, Wilfred Pelletier, Ezio Pinza, Elisabeth Rethberg, Moriz Rosenthal, Olga Samaroff, Mr. and Mrs. David Sarnoff, Mr. and Mrs. Albert Spalding, Mr. and Mrs. Albert Stoessel, Mr. and Mrs. Lawrence Tibbett, Mr. and Mrs. Friedrich Schorr, Mr. and Mrs. Oswald Garrison Villard. Mrs. Herbert Witherspoon, Mr. and Mrs. Edward Ziegler.

* * *

If your memory goes back to the opening of the Metropolitan Opera last year perhaps you will recollect how some social miscreants played horse with me and broke my priceless camera.

Well, this year I took great care to buy a wee, wee one that I could hide in the folds of my voluminous opera cape. And I had the time of my life snapping this and that among the horde of celebrities showing off.

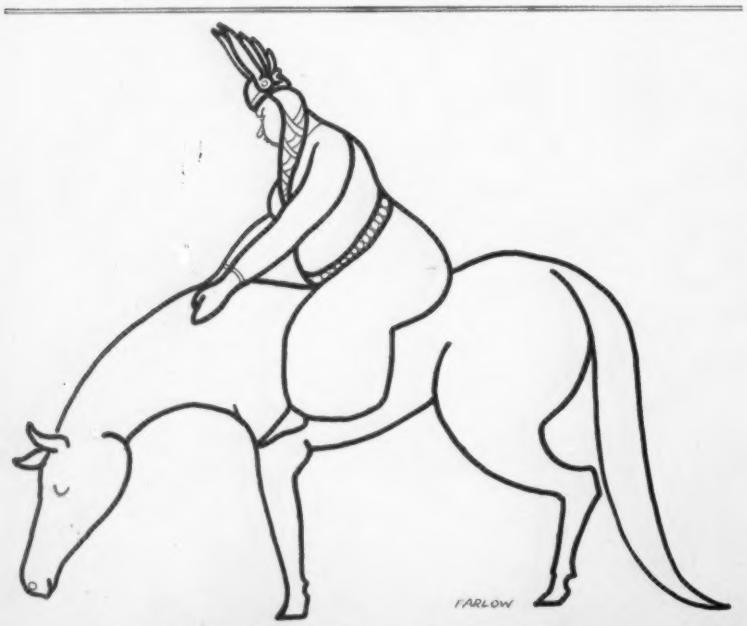
For a long time while Lauritz Melchior was making up to Elisabeth Rethberg behind Emanuel List's back in the proper Wagnerian manner during the first act of Die Walküre, I stayed close to the Thirty-ninth Street door of the Met and watched members both notorious and famous come through that portal. Truthfully, I can't say as Earl Carroll once did, "Through this door pass the most beautiful girls in the world." Though the women may have worn some of the most priceless furs and jewels my jaded eyes have ever seen, the faces of most of them worried me considerably. I had a feeling if they were lifted just once more they would disappear completely.

My first prize for pulchritude and majesty and stunning wrappings goes to Mrs. Lawrence Tibbett. With a black lace Spanish mantilla over her hair, a bouffant black dress covered by a white ermine three quarter length cape, she was easily the handsomest creature I spotted. The second prize is a tie between Mrs. Lauritz Melchior and Lily Pons. And honorable mention goes to Rose Bampton, Alma Clayburgh, Jr., Blanche Witherspoon and Mrs. Vincent Astor.

Clicking my trusty lens assiduously I roamed the corridors and supper room, and on to my film were stamped the visages of Nino Martini, Cora Neuer, James Wolfe, Mary Plummer, Dorle Jarmel, Fannie Hurst, Alma Clayburgh, Gladys Axman, Louise Behrens, George Engels, Earle Lewis, Marks Levine, Oscar Thompson, Robert Simon, Alexander Haas, Frank Wenker, Edith Behrens, Constance Hope, Florence Easton, Vera Brodsky, Francis Perkins, Julian Seaman, Paul Engel, Carleton Smith, Leonard Liebling, Lawrence Tibbett, Richard Crooks, Mrs. John Jacob Astor, Rhea Powers, William Taylor, Grena Bennett, Edythe Magee, Emily Roosevelt, Mrs. Friedrich Schorr, Frederick Schang, Andre Kostelanetz, Arthur Willmore, Desire Defrere. . . .

Just as I was about to depart for a well earned rest, I caught a beautiful candid study of Edward Johnson's tails disappearing up the Grand Staircase. Sighing with deep satisfaction, I trod on the toes of four debutantes, shoved in the toppers of six gigolos and fought my way out of the perfumed air of the golden auditorium.

P. S. This morning I entered my dark room with elation and opened my camera. My consternation can be imagined when I discovered that all my photographic efforts were in vain. I had forgotten to turn the film after each picture I took. Woe is me, ah, woe is me.



BRÜNNHILDE, THE FIRST SURREALIST

I See That

William Penny Hacker, young conductor of the Albany (N. Y.) Philharmonic Orchestra, who recently was guest conductor of the Havanna Philharmonic Orchestra, has been re-engaged for three more concerts of the Cuban organization, starting December 27. He replaces Amadeo Roldan, musical director of the orchestra, who has suffered a fractured vertebra.

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Grace Castagnetta, pianist, announces a recital in Town Hall, New York, on January 9. She has been frequently heard over WEVD, and is collaborator with Van Doon, the artist, in a children's book.

* * *

Povla Frijsh, Danish soprano, makes another appearance in Town Hall, New York, on January 6, when she is to be presented in the Town Hall Endowment Series. Mme. Frijsh's program takes the place of that scheduled by Marian Anderson, contralto, who is ill.

* * *

The Russian Imperial Singers gave a program at the Women's Club, Paducah, Ky., on December 5.

Lois Bannerman, harpist. is to be soloist with the Chaminade Club of Yonkers, N. Y., on January 3. Miss Bannerman was featured with the MacDowell Club of Mountain Lakes, N. J. (Gena Branscombe, conductor) at their Christmas Festival of Music on December 11.

* * *

Kathryn Meisle, contralto, and Paul Althouse, tenor, sang a joint recital on December 2 at the University of Missouri, Columbia, Mo.

* * *

Edythe May Clover, pianist, appeared for the Debussy Club (Hermine Hudson, president) in New York on December 6.

* * *

Winifred Riggs Nichols' piano pupils presented a program of sixteen items at the Gramercy Park Friends Meeting House, New York, on November 28. Those appearing were Lillian McElmin, Ernestine Nichols, Rose O'Reilly, Ann Rivoire, Louise Steinmetz, Mary Wassylow, Ethna Carroll, Grace Carroll, Sallie Sandler, Emma Rivoire, Ernest Koebcke and Mr. Davis.

* * *

Frederic Baer, baritone, sang a recital at Middletown, N. Y., on December 8, followed by an appearance at Oswego, N. Y., two days later.

* * *

Gunda Mordan and James Melton were recently heard in a concert in Toronto, Can.

* * *

Dorothy Gordon is to be heard at Town Hall in New York, in her annual appearance on December 29, when she presents in costume, songs and stories from her Treasure Bag from the Children's Corner.

From Our Readers

Concerning the Composer

Hollywood, Cal.
December 9, 1936

To the Musical Courier:

In a recent issue of the Musical Courier, an article was published on motion picture music. In this article, it was stated that Max Steiner wrote the musical score for the Frank Capra production of Lost Horizons at the Columbia studio.

Speaking as personal representative for Dimitri Tiomkin, I should like to call your attention to the fact that Mr. Steiner conducted the orchestra for the recording of the music, but did not write the score. Mr. Tiomkin composed all the music for the production—an original score in its entirety.

Thanking you for publishment of the correction.

Sincerely,
MARGARET ETTINGER.

OBITUARY

Lady Gilbert

HARROW, ENGLAND.—Lady Gilbert, widow of Sir W. S. Gilbert, who wrote the librettos of the Gilbert and Sullivan operettas, died at her home here on December 13. She was eighty-nine years old. Lady Gilbert's death occurred less than a month after the centenary of her husband's birth had been celebrated. He died twenty-five years ago. Surviving Lady Gilbert is an adopted daughter, Nancy Mackintosh.

Dr. Foster Fanning Potter

Dr. Foster Fanning Potter, father of Marguerite Potter, contralto and founder of the Madrigal Society, died on December 19 at his home in the Bronx, N. Y. He was eighty-four years old and had practised medicine in Harlem and the Bronx for more than fifty years. Dr. Potter's mother was a cousin of Aaron Burr and Henry Ward Beecher, and his paternal grandfather was Major Samuel Potter of the Revolutionary Army. He leaves, besides his daughter, his widow, Mrs. Grace Bonney Potter, and a son by a previous marriage, Frank R. Potter.

Victor Thrane

CHICAGO.—Victor Thrane, former impresario and art patron, died on December 10 at his home in this city. Mr. Thrane, who was sixty-five, had managed Eugene Ysaye, Mark Hambourg, Elsa Ruegger and Ellen Beach Yaw. He was the nephew of Waldemar Thrane, composer of the Echo Song. Mr. Thrane was a member of James D. Lacey & Co., the oldest concern of timber experts in the United States. K. T.

Musicales

Ambassador Musicale

A delightful afternoon concert was presented to a fashionable audience at the Hotel Ambassador by Samuel E. Piza, director of the Artistic Productions, on December 17. The program boasted the New English Singers, Harold Bauer, pianist, and a recently-arrived Viennese soprano, Fritzi Jokl.

The New English Singers provided entertainment which was both novel and refreshing. Their music for the most part was written in the time of Queen Elizabeth, and included settings for some of the most exquisite of the Elizabethan poetry. Their diction, for group singing, was remarkably clear, and each song had unity of voice and expression. The first group held madrigals and lute songs, sung in solo, duet, and sextet versions, with lute accompaniments by Miss Carson to Whither Runneth My Sweetheart by John Bartlet and Fair, Sweet, Cruel by Thomas Ford. Their second group was seasonal, consisting of folk songs and carols, and found great favor with the audience.

Fritzi Jokl, making her first American appearance, revealed a voice of light and fresh quality which is especially suited to the Strauss waltzes, Delirien Walcer of Josef Strauss and Rêves du Printemps of Johann Strauss, which she delivered with rare charm. Miss Jokl concluded her offering with Wiegenlied and Veilchen, and after several encores retired, warmly welcomed to America.

Harold Bauer's popularity as concert artist was made evident. He catches the essence of compositions and conveys them to his audience with masterly colors. His playing of the Sunken Cathedral of Debussy, especially, so enchanted his audience that it was several seconds after he had finished playing before they dispelled the mysterious atmosphere with thunderous applause. His other selections included a suite by Handel, selected and arranged by himself, the scherzo in C sharp minor of Chopin, and as encore the Butterfly Etude of the same composer.

R. E.

* * *

Anastasia Rabinoff Song Recital

The auditorium of the New School for Social Research, New York, was well filled on December 13 for the recital of Anastasia Rabinoff, soprano, who was assisted by Zara Listengart, accompanist. In a group of classics, one noted her fine voice and control of the long phrases of O Del Mio (Gluck); the fine low tones of Se Tu M'ami (Pergolesi) and the life and animation of Un Certo (Vivaldi). There followed excerpts from Madam Butterfly, including the Entrance Scene, Un Bel Di, and Death Scene. In these, the singer's dramatic feeling, portrayal of varied emotions, and final pathos were vivid in detail; a voice of fire and force rang out, encompassing the high tones with ease and surety. Miss Rabinoff was equally at home in German Lieder by Schubert, Brahms and Strauss; the group ended with the Air de Lia (Debussy), sung with fervor. Four Russian songs by Rachmaninoff, Gretchaninoff, Rimsky-Korsakoff and Tschaikowsky showed her fine vocal timbre and volume. Encores were demanded and granted.

F. W. R.

* * *

Margaret Sittig Plays Homer Sonata

Margaret Sittig, violinist of the Sittig trio, was heard in recital at the Junior League in New York on December 15 in a highly interesting program which featured the sonata in G minor (Ms.) of Sidney Homer, its first public performance in Manhattan.

In the gracious and tender moments of the recital, such as the Handel-Ysaye aria and the *andante* movements, Miss Sittig was at her best both in comprehension and conveyance of the moods of her composers. Tonally, she was best here, too. On muted strings, the artist demonstrated her loveliness of tone with playing that was warm and even all through.

Her program was a strenuous one, including two concertos, that in A minor by Vivaldi, and the other in D major by Mozart, both of which were ovationally received by the audience. Of most interest, however, was the Homer sonata, in which Miss Sittig displayed the excellent music advantageously. The program was concluded with a group of lighter numbers, including the Chanson Arabe of Rimsky-Korsakoff-Kreisler, the delightful Tango of Albeniz-Elman, the Polichinelle of Kreisler, Berceuse of Noren (this last exquisitely played on muted strings) and finally the Ballade et Polonaise of Vieuxtemps. Miss Sittig responded to the warm applause with several encores. Her able accompanist was her father, Frederick V. Sittig.

R. E.

* * *

Westlake Fortnightly Musicale

A crowd completely filling the auditorium of the Master Institute, New York, attended the December 15 Fortnightly Musicale, directed by A. Verne Westlake. From the piano class of Eugenie Sladon came Alice Tisen and Mira Beloff; the latter was the 1936 winner of the New Jersey State Contest for young artists. The former played works by Bach, Grieg, Burgnüller and Arensky, the latter performing compositions by Bach, Scarlatti, Mozart, Schumann and Brahms; their teacher was at the piano in the Arensky and Brahms items. Clean-cut phrasing, adequate technical equipment and impeccable coaching marked their playing, and encores were demanded.

Charles M. Perry, tenor (Madden Studio) sang two groups of songs by Handel, Dvorak, Beethoven and Bizet, accompanied by Salvatore Virzi. His lyric voice lends itself vividly to the type of works he selected; it is pleasing and expressive. Elise Jehoda, soprano (Kelly Studio), appeared in costume in two groups, embracing Czech and Gypsey folksongs, mainfesting in her singing power, resonance and compass. Eva Lynne Booth (who gave a piano recital in Town Hall, New York, on November 25) has annually been heard as an artist-pupil of Dr. Westlake, and on this program took part as a concert-pianist of established position. She disclosed broad melodic outlines, large range of dynamics and spiritual qualities in keeping with the interpretation of Liszt's St. Francis Walking on the Waves.

F. W. R.

* * *

The Messiah and Candle Light Service at Union Seminary

The James Chapel, Union Theological Seminary, New York, was filled with interested auditors for the first of this year's hearings of The Messiah on December 15. A choir of sixty able singers formed the background of a notable performance, which also enlisted gallery and children's choirs. While the entire program was directed by Dr. Clarence Dickinson, head of the music department of the seminary, the work was conducted by ten candidates for the 1937 degree of Master of Sacred Music, and the organists numbered fifteen, similarly candidates. The players were Davis Miller Simpson, Marshall Pierson, Paul McKnight, Walter Rye, William Thaanum, Mildred Holmer, Myron Roberts, Mary Elizabeth Johnson, Ruth Starbuck, Dorothy Moore, Louise Hartman, Helen Johnson, Lee Sistare, Clarence Robinson and Donald L. Coats.

Conductors were Frances Hogan, Myron Roberts, Ruth Starbuck, Donald L. Coats, Vivian Morsch, Allan F. Schirmer, Walter E. Buszin, Grace Krick Sanford, Ferne Elwyn and William Thaanum.

Foster Miller's dignity and resonant voice was noted in For He Is Like a Refiner's Fire; Maxine Stellman, soprano, sang Rejoice Greatly with fluent coloratura voice; Lilian Knowles' full-toned contralto came to hearing in He Shall Feed His Flock, and George Rasely, tenor, gave dramatic impulse to Thou Shalt Break Them. The Hallelujah Chorus was as usual the central climax of the worthy performance, conducted and played entirely by students.

Every seat was taken, with many standees at the December 15 annual Candle Light Service. The chancel, children's and gallery choirs combined in singing (in English) carols of ten nations, including English, French, German, Austrian, Norwegian, Italian, Swiss, Mexican and Lapland works.

F. W. R

* * *

Bach Concert at New School

The final one of a series of Bach programs at the New School for Social Research under the auspices of the Federal Music Project took place on December 11. The Bach Chamber Orchestra, under Chalmers Clifton, gave the suite (No. 1) in C minor. The recitative and aria from church cantata (No. 51), Höchster Mache deiner Güte, and Heute noch, Vater, from the Coffee Cantata were sung by Annette Royak, soprano, with the ensemble. The Brandenburg Concerto (No. 2) in F major had as soloists William Vacchiano, trumpet, Victor Just, flute, Dominick De Sarno, oboe, and Elfrieda Mestechkin, violin. Yella Pessl, harpsichordist, played the concerto in A major with the string orchestra. Helen Teschner Tas, violinist, appeared in the concerto in A minor, one of the best performances of the evening, assisted by the orchestra under Mr. Clifton. The applause was warm and the artists often recalled.

R. K.

* * *

Hazel Griggs in Recital

The first of five concerts devoted to music for children by Hazel Griggs took place on December 6 at the Master Institute, New York. An appreciative audience listened to seventeen pieces, ranging from Beethoven and Schumann through Arensky, MacDowell, Kinscella and Grunn. Miss Griggs interpolates poems and anecdotes illustrative of the piano pieces, including such poems as The Year's at the Spring (Browning) and the Goblin's'll Git You (Field.) Much liked and warmly applauded, were The Cuckoo (Arensky), The Lark's Song (Tschaikowsky) and Hurdy-Gurdy Serenade (Kinscella.)

F. W. R.

* * *

Tollefsen Trio in Brooklyn Arion Concert

The Tollefsen Trio were featured at the December 6 concert of the Brooklyn Arion Society, in the Academy of Music, Brooklyn, N. Y. They performed the *andante* and variations from Tschaikowsky's trio (op. 50), and had the close attention of hearers, with warm applause at the close. Mme. Tollefsen played as principal piano solo the Strauss-Tausig Man Lebt Nur Einmal, adding Olsen's Papillons as encore. Pietro Yon contributed his own organ work based on Canadian melodies, and the chorus sang with good effect.

F. W. R.

* * *

Verdi Club Gives Music and Drama

The Verdi Club (Florence Foster Jenkins, founder-president) presented a varied matinee program of music and drama at the Hotel Plaza, New York, on December 11. Harriet Maconel, mezzo-contralto, sang songs in manuscript by Kathleen Harding, the composer at the piano, and received many encomiums for her feelingly sung interpretations; the songs have undoubted merit. William Gherardi, tenor, sang four items, in German, French, English and Italian with much temperament, and together the artists were effective in their singing of operatic excerpts by Saint-Saëns and Verdi. Nathan Price played excellent accompaniments. Following the introduction of guests of honor, Baron George Wrangel spoke on Music in Relation to Life, and Sibyl Ward gave Snapshots from Shakespeare.

F. W. R.

* * *

Messiah Sung by Washington Heights Oratorio Society

The Washington Heights Oratorio Society (G. W. Volkel, conductor) gave a well-attended performance of The Messiah on December 10 in the Academy Auditorium, New York. Showing every indication of due preparation, the chorus sang with spirit, especially And the Glory of the Lord and the Hallelujah Chorus. Amy Ellerman feelingly interpreted O Thou That Tellest, attaining fine climax; He Shall Feed His Flock was characterized by nobility and pathos, augmented in He Was Despised. Norman Jolliffe sang his airs with the sureness and freedom born of long acquaintance, shining especially in Why Do the Nations Rage? Mildred Rose, soprano, and Harold Haugh, tenor, had their share of responsibility and success in their solos. Thomas Richner, organist, served with distinction at his instrument, with Henry Wigeland at the piano. Applause punctuated the performance.

F. W. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday December 26
Dorothy Gordon, diseuse, Town Hall (A)
Workmen's Circle, concert auspices: Educational Department, Town Hall (E)

Sunday, December 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Orlando Barera, violinist, Town Hall (A)
Bernardo Segall, pianist, Town Hall (E)

Monday, December 28
Marion Telva, contralto, Town Hall (E)

Tuesday, December 29
Moriz Rosenthal, pianist, Town Hall (E)

Wednesday, December 30
Paul Stassevitch and orchestra, Town Hall (E)

Thursday, December 31
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 1
Philharmonic-Symphony Society, Carnegie Hall (A)

Saturday, January 2
Philharmonic-Symphony Society, Carnegie Hall (E)
Kate and James Friskin,, two-pianists, Town Hall (A)
Michael Rosenker, violinist, Town Hall (E)

Sunday, January 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Rosalyn Tureck, pianist, Town Hall (A)
Miriam Solovieff, violinist, Town Hall (E)

Monday, January 4
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, January 5
Philadelphia Orchestra, Carnegie Hall (E)
Barbara Blatherwick, soprano, Town Hall (A)
Poldi Mildner, pianist, Town Hall (E)

Wednesday, January 6
Povla Frijsh, soprano, Town Hall Endowment Series, Town Hall (E)
Ida Silvania, soprano, Town Hall (A)

Thursday, January 7
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 8
New York Philharmonic-Symphony Society, Carnegie Hall (A)
Russian Trio, Town Hall (E)
Hope Miller, song recital, Steinway Hall (E)
Jascha Heifetz, violinist, Carnegie Hall (E)

Saturday, January 9
Boston Symphony Orchestra, Carnegie Hall (A)
New York Philharmonic-Symphony Society, Carnegie Hall (E)
Gaspar Cassado, cellist, Town Hall (A)
Grace Castagnetta, pianist, Town Hall (E)

Sunday, January 10
New York Philharmonic-Symphony, Carnegie Hall (A)
Robert Casadesus, pianist, Town Hall (A)
New Friends of Music (Gordon String Quartet, Karl-Ulrich Schnabel, pianist) Town Hall (5:30 p. m.)
Catherine Duveen, soprano, Town Hall (E)

Monday, January 11,
Beethoven Association, Town Hall (E)
Rudolf Serkin, pianist, Carnegie Hall (E)

Tuesday, January 12
Lennart von Zweyberg, cellist, Town Hall (A)
Albert Hirsh, pianist, Town Hall (E)
Lily Pons, soprano, Carnegie Hall (E)

Wednesday, January 13,
Schola Cantorum of New York, Carnegie Hall (E)
Michael Zadora, pianist, Town Hall (E)

Thursday, January 14
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

Saturday, January 16
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall (M)
Budapest University Chorus, Carnegie Hall (E)
Joseph Szigeti, violinist, Town Hall (A)
New York Banks Glee Club, Town Hall (E)

Sunday, January 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Frederick Jagel, tenor, Town Hall (A)
New Friends of Music (Pasquier Trio and Elisabeth Schumann, soprano), Town Hall (5:30 p.m.)
Sigrid Onegin, contralto, Town Hall (E)

Monday, January 18
Line Zilgien, organist, Town Hall (A)
Genia and Pierre Luboshutz, duo-pianists, Town Hall (E)

Tuesday, January 19
Ferde Grofe and His Orchestra, Carnegie Hall (E)
Gilbert Ross, violinist, Town Hall (A)
Stradivarius Quartet of New York, Town Hall (E)

Wednesday, January 20
Selma Kramer, pianist, Town Hall (E)
Leo Cherniavsky, violinist, Carnegie Hall (E)

Thursday, January 21
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Maurice Ames, soprano, Town Hall (E)

Saturday, January 23
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall (M)
Joseph Szigeti, violinist, Town Hall (A)
Martinez Oyanguren, guitarist, Town Hall (E)

Sunday, January 24
Philharmonic-Symphony Society, Carnegie Hall (A)
Myra Hess, pianist, Town Hall (A)
New Friends of Music, Town Hall (5:30 p.m.)
Erika Morini, violinist, Town Hall (E)

Monday, January 25
Andrew C. Haigh, pianist, Town Hall (A)
Etienne Amyot, pianist, Town Hall (E)

Tuesday, January 26
Anne Mary Bentley, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)

Chicago Opera Ends Series; Active Concert Schedule

Gala Performance of La Juive Concludes Season—Orchestral, Chamber Music, Recitals and Ballet Russe Applauded

CHICAGO.—Although the Chicago City Opera Company closed its six-weeks' season with an extra gala performance of La Juive on December 13, the week preceding Christmas was nevertheless replete with musical events of first import.

The Swedish Choral Club presented Handel's Messiah in Orchestra Hall on December 13 under Harry T. Carlson's direction. On the same day the Chicago Business Men's Orchestra (George Dasch, conductor) gave a memorial concert for its founder, George Lytton, who passed away in December, 1933. Clarita Martin, Spanish dancer, and Eusebio Concialdi, baritone, were presented by Bertha Ott in a joint recital in the Studebaker Theatre, also on Sunday afternoon. Under the sponsorship of the National Council of Jewish Women, Rudolph Serkin appeared in piano recital at Orchestra Hall on December 14. The following evening Albert Hirsh, Chicago pianist, made his debut at Orchestra Hall on the Adult Education Council's popular-priced musical arts series. The Chicago Chamber Music Association reintroduced the Mischakoff String Quartet in a chamber music program at Orchestra Hall foyer on December 16. The Chicago Symphony Orchestra played its Christmas programs on December 17 and 18.

Ballet Russe Opens

On December 18, Colonel de Basil's Russian Ballet began a two-week's season at the Auditorium Theatre. Besides these down-town musical events, many concerts and recitals took place outside "the loop," among which was the joint recital on December 13 given by Elaine de Sellem, contralto, and Louise Fernald Rice, soprano, under the auspices of the Beaux Arts Salon at the Medinah Club.

Swedish Choral Club

The pre-Yuletide presentation of Handel's Messiah by the Swedish Choral Club was attended by an audience which filled Orchestra Hall from pit to dome with admirers of that organization which has grown steadily since its inception twenty-one years ago. To Harry T. Carlson, its conductor, goes unstinted praise for the fine results obtained by his cohorts of excellent singers, who with their conductor were the real soloists of the day inasmuch as the local quartet, assisting the chorus, was found wanting in many respects.

Martin-Concialdi Recital

Two resident artists, Clarita Martin and Eusebio Concialdi, held a rather small audience enthralled throughout the Sabbath afternoon. Mrs. Martin, who appeared under the auspices of the Instituto de las Españas, displayed the same terpsichorean qualities noted in her previous dance exhibitions plus an added agility and flexibility of movement. Mr. Concialdi contributed in no small measure to the enjoyment of the recital by the beauty of his song and excellent interpretation of arias and ballads.

Rudolph Serkin

It is a rule with this office not to ask for tickets, and as none were sent us by the National Council of Jewish Women, the recital of Rudolph Serkin cannot be reviewed.

Albert Hirsh Appears

Albert Hirsh, twenty-one-year-old Chicago pianist, was greeted by an audience which not only filled Orchestra Hall to capacity but necessitated the placing of extra chairs on the stage to accommodate latecomers. Given for the first time here were the Preludio and Tempo di Valse by Manoah Leide-Tedesco, composer and conductor who is advisor on fine arts for the Adult Education Council. Other seldom heard compositions inscribed on the program included the Chanson from Schulhoff's five etudes de jazz, Schönberg's Klavierstück, three Scriabin etudes and the same composer's fourth sonata. Also programmed were the Griffes sonata, a Debussy group and the Ravel Ondine; for some unknown reason the Handel Chaconne in G major and the Mozart F major sonata were listed in a recital advertised as Modern Music. It would have been well if the young artist had limited himself to the moderns, for he has a tendency to strike wrong notes and this fault is hard to detect in discordant music. Hirsh, who had been heralded as one of America's most promising young piainsts, lived up to that prediction. Though his tone was often hard and his interpretative views of the classics erroneous, he snowed his mettle in the intricate Griffes sonata, in which he displayed a pianistic equipment far above the average.

Chamber Music Association's First Program

The Chicago Chamber Music Association chose the local Mischakoff String Quartet to open its 1936-37 series. These concerts are attended by a coterie of the *beau monde* and a few real chamber music devotees, who on this occasion heard the Dittersdorf E flat major, the Hindemith third and the Beethoven B flat major quartets. The latter was the *pièce de résistance*, for though old in years it scintillated while the two moderns paled in comparison.

Elaine de Sellem at Beaux Arts Salon

Elaine de Sellem, whose contralto voice has been heard on the concert and operatic stages in this country and in Europe, has in the past few years made a specialty of costume recitals and programming songs by American comnposers. Her appearance in the Beaux Arts Salon series added lustre to this course, which presents foremost Chicago talent in intimate recitals before select audiences every Sunday afternoon.

Orchestra's Christmas Program

Illness of the soloist necessitated a change in the Chicago Symphony Orchestra's Christmas program, scheduled a week early (December 17 and 18) because of the orchestra's holiday week vacation. Instead of the solos to have been played by Joseph Vito, the orchestra's harpist, Dr. Stock programmed two symphonies—the Beethoven F major and Tschaikowsky's F minor. The Dance of the Angels and prelude from Wolf-Ferrari's The New Life and the pastorale from Bach's Christmas Oratorio rounded out the program, which had its rough and its smooth spots as to performance.

(Photo © Moffett)

TITO SCHIPA

terminated his opera, concert and radio appearances at Cleveland, Ohio, on December 9, and sailed for Europe on December 12. Mr. Schipa resumes his operatic appearances at La Scala, Milan, in Mignon on December 27. He returns to New York in April.

John Patrick Sings

When John Patrick, basso, appeared as soloist with the Chicago Welsh Male Chorus at Trinity Evangelical Church on December 5 he had to add four encores after his group of solos, which included an aria from Rimsky-Korsakoff's Sadko and Sun, O Guide Me from Glinka's A Life for the Tsar.

Cara Verson's Bookings

Cara Verson, pianist, gave her causerie-recital, Vistas of Spain, for the Lake Forest Music Club on December 13. All compositions on the program were by Spanish composers and each number illustrated certain characteristics of Spanish music. Mme. Verson added to the enjoyment of the program by giving a short informal discussion before each composition.

Mme. Verson starts on a tour of New York State and that vicinity in late January. Her New York recital is scheduled for February 7 at Town Hall and on February 23 she gives her Vistas of Spain for the Academy of Sciences and Arts at Brooklyn. Other recitals are in the New England states.

Arendt Studio Notes

The Chicago Bach Singers, under the direction of Else Harthan Arendt, presented concerts—December 13, at the Christ Lutheran Church and December 14 for the Irving Park Women's Club, both of which were well received.

Music for the Christmas candlelight service of the First Congregational Church of Oak Park on December 20 was furnished by the senior, high school and junior choirs; the Bach Singers of Chicago, and several instrumentalists, all under the direction of Else Harthan Arendt. Alf LeRoy Urseth is the organist. Marion Booras sang on Mayor Kelly's Night of Stars program at the stadium on December 16.

Chicago Musical College Christmas Program

Rudolph Ganz appeared as guest artist on the Christmas program given by the pre-professional department of the Chicago Musical College at the Studebaker Theatre on December 19. The genial and efficient president of the school brought the program to a brilliant climax with his performance of a group of Chopin numbers. The precocious eight-year-old pianist, Joan Alizier, who made her first professional appearances at the age of four in France and Spain, offered a Debussy group. Herman Berman, a violinist who is only eleven years old, played the Mozart A major concerto. The dramatic and dance classes of the pre-professional department of the College, presented a ballet, a playlet and a Dalcroze eurythmic tableau. Oland Gaston, a young colored pianist, played the Mozart D major concerto and Jean McMahon, another pianist, played MacDowell and Rimsky-Korsakoff numbers. The Chicago Musical College Chorus sang a group of Christmas selections under the direction of Leroy Wetzel.

Ada Belle Files Fulfills Engagements

Ada Belle Files fulfilled several important engagements out of Chicago during the month of December. She was the contralto soloist in a performance of the Messiah at Batavia, Ill., under the direction of Conductor Bartholomew on December 13. Three important recitals took Miss Files to Kansas City, Mo., where she is booked for appearances during the holidays. She returns to Chicago, where she has made her home for the last few years, early in January to fulfill several engagements in this vicinity.

Lake View Musical Society Organ Recital

The program for the Lake View Musical Society's organ recital of December 14, at St. Chrysostom's Church was given by Mary Seidel Atwood, soprano; Carolyn Ensell, contralto; Isabelle Laidly, cellist, and Helen Westbrook and Ella Smith, organists.

Society of American Musicians Honors Lange

The Society of American Musicians honored the new associate conductor of the Chicago Symphony Orchestra, Hans Lange, on December 1, at the Cordon. President Rudolph Reuter spoke briefly on Mr. Lange's career and announcement was made of the many contests now pending. The society is now selecting young artists for appearances with the Illinois Symphony Orchestra on Sunday afternoons. The musical program was given by Alexander Corado, Lieder singer, who effectively sang songs by Schubert, Brahms, Schumann and Wolf, to the artistic accompaniments of Elizabeth Moritz (Mrs. Corado). The singer was enthusiastically received and had to respond to encores.

RENE DEVRIES.

De Paul University Press Founded in Chicago

De Paul University in Chicago announces the establishment of the De Paul University Press, founded to meet what is considered a need to make serious American music in the larger forms available to music students, amateurs and music lovers. A prominent New York publishing house with international connections has been contracted as the distributing and selling agent. A group of distinguished musicians have been invited to act as an advisory council in all matters of policy. The council includes Walter S. Fischer, publisher, of New York City; Rudolph Ganz, president of the Chicago Musical College and conductor and pianist; Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., American composer; Hans Lange, associate conductor of the Chicago Symphony Orchestra, and Guy Maier, pianist of Ann Arbor, Mich.

Ethel Glenn Hier Gives Programs

Among the recent activities of Ethel Glenn Hier, composer, pianist and teacher, was a program at the Barbizon-Plaza, New York, made up of Hier compositions. The list opened with theme and variations for two-pianos (played by Ina Philman and Miss Hier) and closed with Study in Blues for the same combination. Soprano solos, sung by Irma Rea Biagini, were Japanese Lullaby, The Hour, The Return and If You Must Go; Margaret Wing, contralto, sang Avalon, Click o' the Latch and I Have Known. Miss Hier offered the piano pieces A Day in the Peterboro Woods and Campana d'Asolo. Among those attending this recital was Mrs. Edward A. MacDowell, who made a short address. The Peterboro suite by Miss Hier is dedicated to her. The Campana d'Asolo was written two years ago by Miss Hier. Last summer when in Italy she visited Asolo, from which the piece takes its name, and while there orchestrated the piano score.

On December 6 a musicale was given by Miss Hier at her New York studio in honor of the national president of Delta Omicron, Alma K. Wright. A program of piano music was given by Faye Ferguson and Miss Hier.

Polyphonic Society Elections

The Polyphonic Society, an organization founded by the graduate counterpoint students of Paul Yartin for the purpose of furthering interest in the highest forms of music, held elections on December 4 in its club rooms in New York. The following officers were reelected for the ensuing year: president, Eugene von Hallberg; vice-president, Irving Miller; secretary, Jack Kimmel; treasurer, Richard von Hallberg.

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Atlanta Welcomes Holiday Music

Choral Events Include Carol Singing and Oratorio Excerpts

ATLANTA, GA.—Carol services in churches, colleges, schools and universities proclaim the Christmas season on every hand. Emory University Glee Club presented the twelfth annual Carol service on December 13 at Glenn Memorial Church on the campus of the university to a capacity audience with hundreds turned away for lack of standing room. The concert was the final event of the centennial festival of Emory that continued through a full week and which brought many distinguished speakers and visitors to the celebration of the one hundredth birthday of the university.

The program followed the plan of the traditional service held in King's Chapel, Cambridge, England. Sixty members of the club, under the direction of Dr. Malcolm H. Dewey, were assisted by Elbert Adams, organist, and Frederick Wilson, reader. Formal decorations, which followed the church's architecture in simplicity and repose, enhanced the effect of the carols as they were sung on this occasion.

AGNES SCOTT COLLEGE CHOIR

Agnes Scott College Choir gave an annual Christmas service on the same day as the Emory program in the College of the Chapel under the direction of Lewis H. Johnson, which also attracted a capacity audience to hear the presentation of excerpts from Handel's Messiah. Virginia Wood, soprano; Amelia Nickels, contralto; and C. W. Dieckmann, organist, were the soloists on a program which gave evidence of careful preparation.

The second half of the program was devoted to traditional Christmas carols, sung by the choir of sixty-one members, and was distinguished by excellent part singing, clarity of diction, and good balance of tone. Solos by Miss Wood and Miss Nickels in the oratorio excerpts and in the last half of the program were sung with taste and good style. Mr. Dieckmann's selections for the organ offered grateful variety and excellent musicianship.

ATLANTA MUSIC CLUB

The ensemble program, presented by the Atlanta Music Club at the Atlanta Woman's Club Auditorium on December 15, featured music composed for strings, piano, and voice (both solo and ensemble) given by local musicians. The program was under the chairmanship of Mrs. Alex C. King, Jr. The first movement of Schumann's quintet in E flat and Noël (arranged by Pochon) were played by The Atlanta Conservatory Quintet, which included Robert Harrison, first violin; Mendel Segal, second violin; Georg Fr. Lindner, viola; Thomas Hutcheson, cello; and J. T. Pittman, piano. Two Arabesques and Clair de Lune by Debussy proved grateful vehicles for the well balanced ensemble of strings as was also the traditional carol arranged by Pochon. Groups of songs, sung by Lois Lewis, soprano; Walter Herbert, baritone; Paul Overby, tenor; and the three vocalists collaborating in the Christmas Oratorio by Saint-Saëns, were well received. Ruby Chalmers was the capable accompanist.

Hugh Hodgson, concert pianist and director of music at the University of Georgia, has returned from a sabbatical year spent at the University of Southern California, where he studied composition with Arnold Schönberg. M. S. W.

Rigoletto to Be Performed in Philadelphia

Two performances of Verdi's Rigoletto will be given in the Academy of Music, Philadelphia, on December 30 and 31 for the Benefit of the Blind Relief Fund of Philadelphia. The presentations are by the Civic Grand Opera Company of Philadelphia, under the direction of Francesco Pelosi, and are the first of a series to be given this season by the company.

American Matthay Association to Hold Annual Meeting

The American Matthay Association will hold its twelfth annual meeting on December 29, 30 and 31 at Steinway Hall, New York. Meetings scheduled are: Tuesday—invitation piano recital by Evelyn Swarthout. Wednesday—business meeting; conference: Pre-School Music, Beatrice Spalding; conference: Problems—an open discussion conducted by Bruce Simonds; New Teaching Material of the Primary Grades, Gertrude McClanahan; New Teaching Material of the Intermediate Grades, Richard McClanahan; Modern Music That Can Be Used for Teaching Purposes, Julian de Gray; banquet at the Beethoven Association. Thursday—conference: The Influence of Class Work Upon the Private Lesson, Louise Mellows; business meeting.

Winifred Cecil Fulfills Many Engagements

Winifred Cecil, soprano, has been fulfilling an extensive schedule during December. On December 3 she sang the role of Santuzza in Cavalleria Rusticana with the San Carlo Opera in Albany, N. Y.; 6, she was soloist in a performance of Hora Novissima in New York; 8, she appeared in Detroit; 11, Montclair, N. J.; 13, in the Messiah at White Plains, N. Y.; 20, in the same work at Worcester. Mass.; 24, she sang over WOR in an orchestral program conducted by Richard Hageman; and on December 27 she was soprano soloist in the Saint-Saëns Christmas Oratorio in New York.

Chorales and Carols Discussed by Harmony Guild

On December 8 the Harmony Guild of New York presented Jean Buchta in a lecture on Chorales and Carols. Miss Buchta discussed her subject in an illuminating way, giving specific information regarding this type of music. Her talk was followed with comment by Dr. Hugh Wilson, professor of philosophy at Brooklyn College, who treated the subject in a general way, discussing the philosophy of the times when the chorales came into being and the desire for the singing of this music. The lecture was illustrated by Mary G. Stowe and Mary Lease, in their own two-piano arrangements of chorales, and Angel Agnes Donchian with a group of carol singers. Lily Nyeboe, violinist, played a group of tuneful and characteristic compositions by Boris Levinson, a composer member of the guild. W. A.

People's Chorus of New York Has Song Festival

The ninth annual Christmas Song Festival of The People's Chorus of New York was held on December 18 in the grand ball room of the Waldorf-Astoria. The members of all the units provided a program including selections by Haydn, Gounod, Gevaert; David Stanley Smith, H. A. Matthews, Camilieri, Bortnyansky, and early and modern Christmas numbers.

Mrs. John Henry Hammond recited a new selection of Christmas poems. A trio of harpists, Emily Loomis, Lorna Allen, and Betty Paret, played a group and accompanied the chorus in the final number, Holy Night by Adam. Mr. Camilieri played and conducted.

Hart House Quartet Plays for Canadian Club

The Hart House String Quartet, having returned to New York on December 12 from its Southern tour, was presented in recital by the Canadian Club at the Waldorf-Astoria on December 13. The program consisted of Mozart's D minor quartet and Dvorak's (op. 96). The enthusiastic audience refused to leave before several encores were given. B. G.

McChesney Signed by Haensel and Jones

Ernest McChesney, American tenor, has signed a contract with the Haensel & Jones division of the Columbia Concerts Corporation. The young artist has had a varied career in music. He has appeared in musical comedy, the Ziegfeld Follies, and toured as assisting artist with Ernestine Schumann-Heink. He was featured with Sophie Tucker at the Hollywood Country Club and has appeared in the operettas My Maryland, Princess Charming, New Moon, and in the Robert Edmond Jones production of The Merry Widow at the Central City Opera House in Colorado, when he sang the role of the Vicomte de Jollidon in a cast headed by Gladys Swarthout and Richard Bonelli. This season he is active with concerts and recitals. He appeared in the Worcester Oratorio Society's performance of The Messiah on December 20, at Worcester, Mass.

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Many Recitalists in Paris Season

(Continued from page 5)

ness, her singing was finished to ravishing degree, and her acting and make-up were delightful. Quite a *tour de force*, two important representations within the space of a few hours.

VIOLINISTS

Françoise Meier accompanied by Maurice Fauré gave a list of Vitali, Bach, Haydn, Handel and Leclair. She was also successful in Prélude, Hymne et Final (first audition) by Marguerite Roesgen-Champion, the composer at the piano.

Roland Gundry, young American violinist, with Maurice Fauré at the piano, was again admired for the finish of his art. A pupil of Jean Galamian, Gundry did excellent work in Handel (D major sonata), Chaconne (Bach), concerto (Mendelssohn), Paganini, Veracini-Conti, Cartier-Kreisler and Stravinsky.

Jacqueline Salomons, another young musician whose performances frequently have been the object of admiration in these columns, gave carefully planned and evocative readings of major works by Leclair, Bach, Ravel, Milhaud, Debussy, Stravinsky-Dushkin and Szymanowski. M. Gazelle furnished excellent support at the keyboard. Miss Salomons won special gratitude for including in her program works which ought to be heard often but which, alas, are not.

Michel Gibson, at his Paris debut, scored a triple success: he gave a most satisfying account of his talent and artistry, moved the audience to demand repeats and extras, and instead of the house of paper that usually obtains here on debut nights, had a hall (Salle Chopin) that was almost sold out. With Roger Aubert playing the piano parts with the intuition of an ideal accomplice, Gibson made the Brahms sonata in A sound soaringly romantic. Handel's first sonata was admired for its classical, and at the same time, warm and poetic style. In groups of shorter pieces by Martini-Corti, Couperin-Kreisler, Beethoven, Monsigny, Dohnanyi, Glazounow-Kreisler, Tansman, de Falla, Ravel and Brahms, the violinist displayed an unusually rich palette of tone color, ability to "sing" a song in a pure manner, and of making each piece individual and different from its companions.

DAINTY TRIPPERS

Following up her success with her father and his orchestra, Nancie Monteux gave a dance recital in Salle d'Iena. Jorgen Nielsen was the pianist. Miss Monteux displayed contagious *joie de vivre* as well as technical finish, in numbers by Lulli, Scarlatti, Mozart, Schubert, Chabrier and Prokofieff. Applause ran high and there were many encores.

Dancing of the Spanish order was recently provided by Manuela del Rio (lovely in many ways, but not always dynamic enough), assisted by Joaquin Roca, guitarist, and Javier Alfonso, pianist; and by La Joselito (dynamic, communicative and sometimes poetic) assisted by Ramon Montoya, guitarist.

Paul Yartin Tells of His Work in Training Composers

Paul Yartin, Hungarian pianist, composer and teacher, recently told something of his own life to an interviewer and expressed his views on present-day musical tendencies in America.

Answering questions concerning his European training, Mr. Yartin who speaks excellent English, gave a brief outline of his early training in music and the first part of his career.

PAUL YARTIN

"Although born in Budapest," he said, "I attended a boarding school in Rome, where I studied piano and theory. However, it was after graduation that I took up music seriously, attending the Royal Academy at Budapest, working under that distinguished theorist of his day, Hans Koessler. In the class with me were Bela Bartok, Kodaly, Emmerich Kalman, D'Antalffy and Victor Jacoby.

"From Budapest I went to Vienna, studying piano under Emil Sauer, and theory under Hermann Graedener, master theorist of his time. I was graduated from the conservatory with the M.A. degree, and from the University of Vienna with the Ph.D. degree. Feeling the need at this time of a post-graduate course in counterpoint, I went to Paris where I spent two years under Camille Saint-Saëns.

"Then came a year in the army, followed by an extended European tour which took me from Spain to Asiatic Russia, and from there to America, where I have resided and taught ever since."

Speaking of the musical development in this country, Mr. Yartin said: "Musical genius no longer is confined to European soil. It never was, but in the minds of the average American nothing was of the *crême de la crême* unless germinated, or at least cultivated across the Atlantic. That attitude of mind is being gradually eradicated, fortunately, for we have today in the country more potential and realized talent than was ever dreamed of on the other side. The fault lies not in our raw materials, but in the fact that Americans are loath to give the time necessary for the full flowering of the musical plant. This is a country of mad hurry and time schedules, with speed oftentimes crowding out perfection.

"I believe, however, that even this national tendency is being eased and quieted, so that today the American composer is giving more time to inner expression, which rarely goes hand and hand with the time clock. I have working in my own studios at the present time a group of composers who are doing some of the finest creative work that it has been my pleasure to hear for many a year. And what is more, the leading publishers are appreciating it also, judging by the things they are bringing out by the composers working with me.

"A goodly number of my class is from the NBC staff of arrangers, and some are members and leaders of NBC and Columbia orchestras, such as Richard Himber, Shep Fields, Emil Coleman, Peter Van Steeden and others, who are working on arranging and composition with me.

"Russel Wragg, American composer, is another. At present he is concentrating on orchestration, with a commissioned number as his vehicle." B. D.

André Burdino Heard Widely in Opera Abroad

André Burdino, French tenor, sang gala performances of Carmen, Werther, Manon, and Romeo et Juliette, at the operas of Bordeaux, Lyons, Marseilles, and Toulon, during October. In November he appeared a number of times in the same roles in the same cities (also at Nice) as well as in Tales of Hoffmann and Tosca. At Lyons his partner in Tosca was Helen Dosia. His December bookings are return engagements of all of the foregoing. Late in November he gave a Paris concert, with Helen Dosia, soprano, and Sarobe, baritone, the program consisting of popular opera arias.

Burdino's engagements for January include many operatic performances at Bordeaux, Toulon, Marseilles, and Lyons, not to overlook Romeo, at Covent Garden and Tosca at Gand (with Helen Dosia), the latter being a gala in benefit of the Children's Fresh Air Fund. January will also see him at the Opera-Comique, Paris. His February bookings take him to the operas of Budapest, Vienna, and Paris; in March he has a tour of Central Europe, visiting Prague, Vienna, Belgrade, Budapest, Sofia, Bucharest, Graz and Zagreb. The tour is under the patronage of the French Government, and will feature Burdino in the tenor leads in Romeo et Juliette, Manon, Faust, and Carmen. He is also contracted to appear in special performances at Covent Garden, next June, during the Coronation ceremonies, at which time he will interpret Orpheus, Prince Igor and Carmen.

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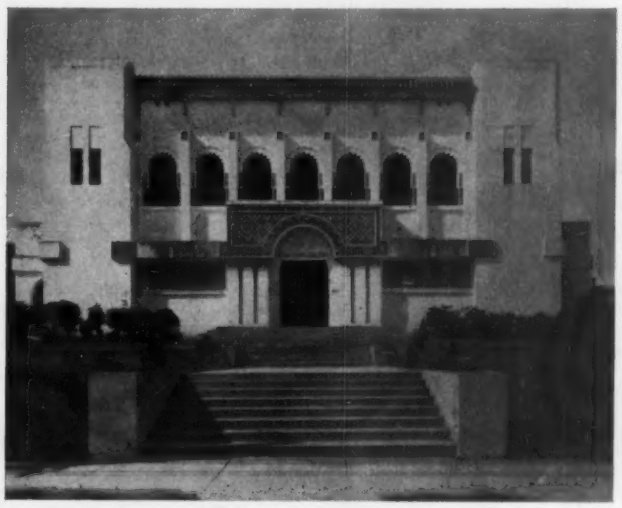
Colorful Musical Life of Puerto Rico Described by Returned New York Artist

Ellmer Zoller Tells of Summer Master Classes Held in Island—Edifice of Notable Beauty Used for Series



ATENEO PUERTORIQUENO

Ellmer Zoller returned to New York in September from his second summer master class in Puerto Rico. Next summer Mr. Zoller goes back to the island to continue his work there for the third consecutive year.

In a recent interview with a representative of the Musical Courier, Mr. Zoller told how he was invited to hold these master classes there.

"Mathilda Amy, soprano, was sent to New York by the Puerto Rican government to study two years ago. This was in accordance with a custom of this government to award a number of scholarships in all branches of education; for example, this season there were eighty such scholarships bestowed. While Miss Amy was here, I coached her programs and repertoire, and when she went back to Puerto Rico to give her recital there I went with her to play for this concert.

A Handsome Building

"After this event, it was suggested to me by Miguel A. Yumet, Puerto Rican music critic, that I stay on the island to give a master class. Through Mr. Yumet, the project was sponsored by the Puerto Rico Herald, and, by courtesy of the Pro Arte Musicale Society, I was assigned headquarters in the Ateneo Puertoriqueno. This is a handsome edifice whose first floor is devoted to a library and museum, while above stairs is a delightful theatre, seating 250. I was given the use of the theatre for my master class. The officials of the Pro Arte Musicale are Nilita Vientos, Emilio S. Belaval, and Puruca Barcelo.

"The scholarship offered for study with me in Puerto Rico was won by Adrianna Mendez, soprano, a niece of Emilio de Gorgorza. Puruca Barcelo, mezzo-soprano, came second."

Asked to tell something of general music conditions on the island, Mr. Zoller said that the prevailing music there is not of the light Spanish type, but cast in a more serious idiom. "Puerto Rico has a population of 160,000, and the proportion of musically endowed persons is high. However, strange to say, there are only three vocal teachers there, and another scarcity is of pianos.

Opera Thriving

"While I was there last summer, the local opera company gave seven performances of The Merry Widow. The Little Theatre Dramatic group presented several plays during the season. The Pro Arte Musicale Society

ELLMER ZOLLER and M. A. YUMET climbing the Yusque, the highest mountain in Puerto Rico.

gives weekly concerts, vocal and instrumental events alike, and this organization also provides the tuition for any student interested in studying symphonic music.

"There are two radio stations in Puerto Rico, WKAQ and WNEL. I have made six radio appearances from the island, and I also gave recitals in San Juan, Ponce and Mayaguez. I thoroughly enjoy my time spent in Puerto Rico, and find the utmost in friendliness and artistic cooperation. I am glad to say that Mr. Yumet, who is my personal representative, has arranged that next summer I go back for a third season."

Mr. Zoller is at present teaching and coaching in his New York studio. He also is accompanist for several recitalists. In the past, Mr. Zoller has been associated with Olive Fremstad, Helen Stanley, Mary Lewis, Anna Case and Edward Johnson.

During his association with Edward Johnson, Mr. Zoller went with him on a world tour.

M. L. S.

Charles Albert McLain Singers in Scholarship Benefit

A scholarship benefit was held by the singers of Charles Albert McLain at the Barbizon-Plaza, New York, on November 28. Those appearing were Ott Magruder, Dorothea Banks, Chris Petersen, Lucille Conrad, Donald Eaton, Martha Rosenblit, Dorothy Morrison, Thomas Edward Conrad, Jr., Dora Fogel, Arthur Sacks, Mr. McLain, Emilia Sullivan, Lois Bunce, Roger Jennings and Mary Bathe. Arthur White was at the piano. They sang excerpts from Rimsky-Korsakoff, Wagner, Schubert, Handel, Haydn, Brahms, Gounod and others, including modern composers. Mr. White played piano solos by Bach and Chopin. Mr. McLain gave a brief talk on oratorio, illustrated by passages from the works of Haydn and Handel.

Ruth Bradley Teaching and Giving Concerts in New York

Ruth Bradley, now teaching and offering concerts in New York, comes from Portland, Ore., where she was active as pianist, coach and accompanist. She had her own school there, appeared as soloist with the Portland Symphony Orchestra, and toured the Pacific Coast with her own trio and as piano recitalist. Later, after studying with Cortot, Philipp and Harold Bauer, she went to Chicago and accepted a post on the staff of the Bush Conservatory. Among her current activities in New York has been a recital for the Maplewood (N. J.) Music Club on December 13.

Engagements of Lucile Dresskell

Lucile Dresskell, soprano, was assisting artist with the Women's Glee Club of Teachers College, Columbia University, on December 18, and on the same day sang Christmas songs at the university in a program with Miles Dresskell's string quartet. On December 14, the Women's Glee Club broadcast to South America (NBC facilities), with Mrs. Dresskell as soloist. On January 26, Mrs. Dresskell gives a recital at the Studio Club, New York, and early in February will appear in recital in Philadelphia.

Delta Omicron News

Alma K. Wright, national president of Delta Omicron, national musical sorority, has returned from a month's tour of active and alumnae chapters of the sorority in the Middle West. The active chapters entertained her with their monthly musicales followed by receptions. A requirement of Delta Omicron is that an active chapter must present a monthly recital. The four Chicago chapters joined in presenting their musicale at the home of Mrs. Frank Logan. One of the soloists was the national president, who played Rachmaninoff preludes. Mrs. Wright addressed all groups of the sorority, her principal theme being "To encourage the appreciation of good music." She stresed the importance of promoting American music and musicians, and furthering the work of American women composers.

On December 13 all Delta Omicron chapters celebrated Founders Day with a musicale. The national topic for banquet speeches selected for this year is, "Ideals of Delta Omicron and why we must keep them before us."

Hildegarde, a member of Delta Omicron from Milwaukee, has been chosen to sing for the British Coronation in May. Faye Ferguson, another member, will leave shortly on a South American concert tour.

The New York D. O. alumnae members plan to hold a musicale on January 8 at the Barbizon-Plaza.

San Carlo Opera Company Itinerary

Fortune Gallo has brought his San Carlo Opera Company eastward from the Midwest for an engagement in Boston Opera House, commencing December 7, when Carmen inaugurated the season, with Coe Glade in the name part. Following the Boston season, Mr. Gallo takes his company through the South en route to the Pacific Coast for engagements in Los Angeles, San Francisco (a fortnight in each) and various other cities of California. The Northwest and Western Canada occupy the month of March and early April; they go eastward by way of Denver, the 1936-37 season closing May 8.

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MUSIC NOTES from Coast to Coast

COLUMBUS, O.—Local impresarios are beginning to pay some attention to the strong hints written and uttered by critics and concert customers for more chamber music. Capital University began its double-header sequence of attractions with Alberto Salvi's instrumental quintet. Mr. Salvi, the gifted harpist,—associated with Ernest Guntermann, flute, Oscar Chausow, violin, Robert Alexa, viola, and Alfred Mazzari, cello—gave his hearers an evening of pure and unhackneyed music in inspired fashion. The program was so ordered that different combinations came into play. Not only were there two fine and comparatively unknown French compositions for this five-instrument group; a sonata by Loeillet for three different string instruments and harp and the trio serenade in D major (op. 8), of Beethoven, were also of supreme interest. Mr. Salvi played two harp groups in his usual delightful manner.

The Haydn String Quartet, the only local foursome which has kept going over a period of years, again initiated its seasonal series of four events at the Gallery of Fine Arts. This group, directed by Vera Watson Downing, who is the first violinist and founder, registered an impression of marked improvement in Franck's D major quartet and in Beethoven's quartet (op. 18, No. 4). With the guest assistance of Mary Lane, viola, and Miriam Hartley, cello, they concluded with a surprisingly creditable performance of Schönberg's Verklärte Nacht.

At a later date, playing at Memorial Hall under the Women's Music Club sponsorship, the Kolisch Quartet, closely huddled and scoreless, managed to fill the big auditorium with beautiful sounds that reached its furthermost corners. In important works by Beethoven and Ravel, they demonstrated that chamber music need not necessarily be confined to parlors and small halls. Albert Hirsch, a fine Schumann player, joined the Kolischers, at the Steinway, in what turned out to be the most stunning performance of the evening, the always beautiful quintet in E flat major. The string players gave solid and yielding support, as the nature of the music demanded, to Mr. Hirsch in this outstanding Schumann work. H. G. D.

JOPLIN, MO.—On November 22, Ruth Slenczynski walked onto the platform at Memorial Hall to open the third annual All-Star Concert Series sponsored by Mrs. Jay L. Wilder and in the first three piano measures proved that she was a genuine artist. The audience settled back to an enjoyable afternoon of piano music. Likewise the rather chubby and serious girl was forgotten in the listening. The program was heavy and through it all the virility of youth was speaking to the audience in tones they could not mistake, accompanied by musicianship of high degree. Soon the audience began to wonder at her power. At the end of three encores Miss Slenczynski left the platform, leaving the largest recent audience in this city clamoring for more.

On December 1, Rose Ann Carr, guest artist from Kansas City, and the Sovereign Singers sang to a large, appreciative audience despite the first bluster of winter. This choral group of women, under the direction of Oliver Sovereign, reaches deep into the art of unified singing to achieve a singleness of expression, as well as unity of sound. Miss Carr's songs brought to the audience a highly pleasing soprano, rich and full, and a personality which won them completely. She was accompanied by Gayle Giles. Roberta Keith Sovereign accompanied the chorus. H. D. R.

OKLAHOMA CITY, OKLA.—Two outstanding concerts were offered Oklahoma City music lovers in November. Ruth Slenczynski was heard for the first time in Oklahoma and made a fine impression with her mature playing. She is purely the wonder of the age, and her playing of a heavy program made her listeners fairly gasp.

Tito Schipa, tenor, thrilled his audience with his magnificent voice in a program embracing some of the most beautiful songs in vocal literature. The highlight of the evening was his singing of Le Reve from Manon, and one cannot soon forget his exquisite Du Bist die Ruh. He generously added several encores to satisfy his listeners. Federico Longas not only gave splendid support at the piano, but contributed a piano group of Spanish numbers. Both concerts were held in Warner Theatre under Mrs. Hauser's management.

The highlight of the current musical season was the performance of the Monte Carlo Ballet Russe on December 14. Appearing at the Warner Theatre, as the second attraction of the Artists' Series, under Mrs. Hauser's management, the program was presented to a large and enthusiastic audience. The principal novelty was David Lichine's interpretation of L'Après-midi d'un Faune, which drew favorable comment.

Many new dancers have been added to the company since their appearance here two seasons ago and the addition of Boris Schwarz as concertmaster lends extra beauty to the orchestra, under the able direction of Efrem Kurtz and Antal Dorati.

F. P. H.

VICTORIA, B. C.—After several years' absence, the Seattle Symphony Orchestra (Basil Cameron, conductor) gave a distinguished performance before a capacity audience at the Royal Theatre on November 5. The assisting artist was Barbara Custance, pianist, who gave a vigorous interpretation of the Saint-Saëns concerto in G minor (No. 2). The program opened with the Mozart symphony in C minor and included the Brahms Academic Festival Overture; Debussy's Afternoon of a Faun; and concluded with the Tschaikowsky Italian Caprice.

Responsibility for the presentation of most of our visiting attractions lies in the capable hands of Violet Wilson, local impresario. The Don Cossacks and Kayla Mitzel were the artists to appear under her banner during November. A capacity house filled the Empire Theatre to greet the Don Cossacks and their dynamic leader, Serge Jaroff, with enthusiastic applause. Items on the program are too well known to warrant enumeration. Kayla Mitzel, Canadian violinist, appeared in the Empire Theatre on November 24. Her program listed works of Handel, Bach, Paganini, Suk, Chopin and Sarasate, Jay Rubanoff assisting at the piano.

The Victoria Musical Art Society sponsored the recital of Saveli Walevitch, Russian singer, in the ballroom of the Empress Theatre on November 18. The singer accompanied himself, using two native instruments, the seven-string lute-guitar and the ancient *gusly*. Anne Whelply Walevitch supplied program annotations.

The Elgar Choir (J. Buckler, conductor) gave a recital at the Centennial Church Auditorium on November 17, the assisting artists being T. Harry Johns, baritone; Dorothy Parsons and Josephine Charlebois, sopranos.

The First United Church Choir sponsored the first of a series of concerts in the church auditorium on November 6. The program was under the direction of George Peaker, organist, and presented Mrs. W. H. Wilson, soprano; George Green, cornetist; and the Masonic Male Choir (Cyril Warren, conductor).

The Victoria Grand Opera Association opened the current season with a presentation of Bizet's Carmen in the Empire Theatre on November 27 and 28. Ursula Aldous was an adequate Carmen; Frank Tupman was a pleasing Don Jose, although lacking in dramatic force; Pierre Timp, an exuberant Toreador, easily the strongest member of the cast. The lesser roles were taken by Phyllis Deauville, Peggy Moore, Vivian McCahill and Don Brake. Basil Horsfall was the musical director. A. A. F.

WHITE PLAINS, N. Y.—The Little Opera Company presented Smetana's Bartered Bride, in English, at the County Center on November 20, under the direction of Eugene Haesener. In the cast were Virginia Baum, Camillo Pagano, John Grant, Marie Saville, Emanuel Baer, Margaret Sterrett, William Harvey, Phillip Baron, John Murphy, Mary Lawrence and Thomas Gallagher. Of outstanding merit was the work of Virginia Baum in the leading role, vocally and dramatically.

The Music section of the New Rochelle Woman's Club presented the New Rochelle Symphony Society (Siegmund Grosskopf, founder and director), at its clubhouse on November 17. Soloists were Irene Arnold, soprano, and Marian Morrey Richter, pianist. This excellent orchestra, under Mr. Grosskopf's capable direction, was heartily appreciated. Miss Arnold's warm voice and artistry were enjoyed in an aria from Cavalleria Rusticana and in a German group in which she was ably accompanied by Elizabeth Read. Mrs. Richter's facile technic and musicianship were displayed in a Grieg concerto. Bryant A. Minot was the assistant conductor.

Alice Johns was the soloist at Eleanor Cumings' studio in Bronxville on December 2, when Lewis Lane lectured on Chopin. Miss Johns, whose expressive tonal coloring, keen musical instinct and interpretative powers were much appreciated, was again soloist on the following day for the Brahms Club at Edith Wood Austin's home in White Plains.

Edgar Fowlston presented his artist-pupil, Anna Marie Schramm, in a recital at the County Center Little Theater on November 22. Miss Schramm, a dramatic soprano, was heartily applauded for her commendable presentation of an ambitious program of arias and songs.

Auditions were held at the County Center on December 6 to select soloists for Wagnerian excerpts in the May Music Festival.

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Westminster Choir School

PRINCETON, N. J.—The Westminster Choir School (Dr. John Finley Williamson, president) is now in its second year in its new headquarters in Princeton. The attendance this season is such that dormitories built to accommodate 107 are housing 129 students; in addition, twenty-four upperclassmen and graduate students live off the campus. Classes are divided and private lesson schedules crowded to the limit. According to the bulletin issued in November, increased dormitory space and an augmented teaching staff is in order for next year. The new student group comes from all over the United States. This year marks the beginning of the second ten-year period in the history of Westminster Choir School, which was sponsored by Mrs. H. E. Talbott and Mrs. J. Livingstone Taylor. Mrs. Talbott's son, Nelson S. Talbott, is president of the board of trustees and Dr. Charles R. Erdman, chairman of the executive board.

Juilliard School of Music

A chamber music concert was given on December 15 at the Juilliard School of Music, New York. The program was made up of the Schubert quintet in C for two violins, viola and two cellos (op. 163) and Mozart's quintet in G minor for two violins, two violas and cello (Köchel No. 516). Participants were Frederick Dvonch, Harry Goshkowitz, Paul Winter, Felix Salmond, Bernard Greenhouse, Alice Erickson, Alice Plumlee, Frank Brieff and Eugenie Limberg.

Curtis Institute of Music

PHILADELPHIA.—In the Curtis Institute of Music broadcast (Columbia network) of November 25, the Casimir Quartet played the string quartet (op. 76, No. 5) of Haydn and B. Karagitcheff's quartet (No. 4), "Aserbaidjan." The chamber music ensemble of the institute were heard in J. Engel's Suite No. 1. The program was under the direction of Dr. Louis Bailly.

The broadcast of the following week (December 2) presented the Curtis Symphony Orchestra (Fritz Reiner, conducting; Boris Goldovsky, assistant conductor). The soloists were Eudice Shapiro, violin, and Leonard Rose, cello. Works of Bach-Leonardi, Brahms and Walton were played.

Lawrence College Conservatory

APPLETON, WISC.—A capacity audience greeted the performance of Handel's Messiah at Lawrence Memorial Chapel December 6. This oratorio is presented annually by the Schola Cantorum, a chorus of 225 voices, directed by Dean Carl J. Waterman. Soloists for the evening, whose competent handling of their roles added much to the success of the performance, were Anne Sims, soprano; Mary K. S. Pehrson, contralto; Harold Tallman, tenor, and Reinhold Schmidt, bass-baritone. Professor LaVahn Maesch of the Lawrence Conservatory faculty accompanied the chorus and soloists at the Plantz Memorial Organ.

The initial concert of the Appleton Symphony Orchestra, Dr. Percy Fullinwider conducting, was heard at Lawrence Chapel on December 3. Ennio Bolognini, cellist, was the guest artist.

The Young Artists' Group of Berlin, Germany, were presented by Xi Chapter of Sigma Alpha Iota at Peabody Hall, December 9. The program featured music of medieval France and Spain and several compositions by Handel and Bach. The entire program was performed on ancient instruments, including viols, recorders, transverse flutes, and harpsichord. M. H.

Philadelphia Conservatory of Music

PHILADELPHIA.—The Philadelphia Conservatory of Music (Mrs. D. Hendrik Ezerman, managing director) gave a Christmas concert in the Ethical Culture Auditorium on December 17. The program consisted of Christmas numbers by the Conservatory Chorus under the direction of Clyde R. Dengler; the Saint-Saëns violin concerto in B minor played by Helen Weisz; Ravel's Introduction et Allegro for harp by Reba Robinson; Kol Nidrei for cello (Bruch) by Herman Liebenthal and the Dohnanyi quintet for piano and strings played by Mary Gorin, piano; Helen Weisz, first violin; Anne Gallagher, second violin; William Bless, viola; and Willem Ezerman, cello.

Clarke Conservatory of Music

PHILADELPHIA.—The department of choral music of the Clarke Conservatory of Music is presenting educational lectures on the history, technic, and art of choral singing. These began on November 12, when Edward Shippen Barnes spoke on the Early History and Development of Choral Music; 19, Mr. Barnes lectured again on the same subject; December), Dr. H. Alexander Matthews discussed Ear Training as an Essential Part of a Singer's Technic; 10, Dr. Henry S. Fry took up Plainsong and Medieval Music. The future schedule presents: December 17, Marguerite Barr MacClain on The Fundamentals of Voice Production as Applied to the Average Chorus Singer; January 7, Edward Shippen Barnes on Practical Church Repertoire; 14, William S. Brady, Diction and the Art of Singing; 21 and 28, Dr. Nicholas Douty, The Oratorio and Its Interpretation; February 4, Harold W. Gilbert, Hymns and Hymn Singing; 11 and 18, Dr. H. Alexander Matthews, Choral Interpretation; 25, the Rev. Herbert B. Satcher, Liturgical Music; March 4, L. Sarle Brown, Non-Liturgical Music; 11, Robert Elmore, The Organ as an Accompanying Instrument; 18 and 25, Dr. Matthews, Choral Conducting; on April 2 Dr. Matthews will hold an open forum.

Academy of Vocal Arts

PHILADELPHIA.—The winter season's work at the new Academy of Vocal Arts opened with a musicale given by the board of directors, headed by their president, Mrs. Clarence A. Warden. A performance of the second act of Carmen was given by the leading students of the academy. Special praise must go to Anne Simon, who sang the role of Carmen with much verve. She has a rich, full voice that brought applause from her listeners. She was ably seconded by the Don Jose of William Vitto Bassei, whose tenor voice caused much comment. Among the others taking part were Frank Capelli, another excellent baritone, John Lawler, Edward Neiborg, Margaret Hubay, Cora Stalbird and Frederick Robinson. The accompaniment was admirably played by Vernon Hammond and the whole ably conducted by H. Maurice Jacquet, the operatic conductor and coach of the academy. Great credit should be given to Victor Andoga for his excellent *mise-en-scène*. S. T.

Franz Liszt Academy

MADIA, PA.—The Franz Liszt Academy (Dr. Constance H. Beauer, director) has removed to a new location, with modern music rooms and dormitories. A housewarming was given on November 20, when 150 guests attended. On November 21, Judge and Mrs. Welsh of Lima, Pa., gave a musicale, introducing the faculty of the academy, and the program was given by Cynthia Preston, Raymond K. Grubb, Ala L. Myer, Harriet Schrope, D. Patrick Welsh and George McHue, with Dr. Beauer directing the program. On November 19, D. Ferris of the Teachers' Course was honored. S. L.

Studio Notes

NORMAN JOLLIFFE

Among the active artists from Norman Jolliffe's New York studio is Marie Andrews, soprano. Her engagements this fall included two appearances with the Orpheus Club of Newark, N. J., under the director-

NORMAN JOLLIFFE

ship of Frank Kaschau, a reengagement with the Century Theatre Club of New York and the soloist at a concert of combined choirs at the Fort George Presbyterian Church, New York. She appeared with the Brunswick Male Quartet at the Neighborhood Club in Brooklyn, and has also been engaged by the Brooklyn Institute of Arts and Sciences for a concert in January.

Recent appearances of Charles Guernsey, basso, were with the 113th Infantry Band of Newark at Sea Girt and Maplewood, N. J., a concert at the Breakers Hotel at Spring Lake, N. J., and guest soloist at the Ampere Presbyterian Church in Bloomfield, N. J.

(*Continued on page 28*)

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STUDIO NOTES

(Continued from page 27)

Elizabeth Talbot, soprano, recently gave a recital for the Bernardsville, N. J., Women's Club and sang in concert at the Baskingridge Presbyterian Church and in Plainfield. She sings for the Dickens Fellowship Club in New York on December 20.

LEROY LEWIS

WASHINGTON, D. C.—LeRoy Lewis, baritone, soloist, of St. Andrews P. E. Church, instructor of voice at the Catholic Sisters College, Catholic University of America, Washington, is also the head of the Lewis Studio of Voice Culture here. Mr. Lewis has had extensive concert experience, and has studied with prominent teachers in this country and abroad. Mr. Lewis divides the art of singing into two subjects: the correct physical training of the human voice for proper tone production; and artistic production of the spoken word, combined with carefully worked out individual interpretation of each song studied. His assisting instructors at the Lewis Studio are Cornelia Harkness, soprano; Frederick D. Weaver, pianist-organist; Dorothy Andrews, accompanist and coach, and Bessie Reynolds, teacher of the Yersin method of French. Mr. Lewis counts among his artist-students Catharine Toomay, mezzo-soprano; Constance Hejda, contralto; Mary Owen, coloratura soprano; Warren Lee Terry, tenor; Shirley French, dramatic soprano; Hazel Arth, contralto; Renée Hamilton Nash, lyric soprano; Minnie Volkmann, lyric soprano; Helen Ault, mezzo-soprano; Marion Harvey, lyric soprano; and many soloists in Washington churches.

IRENE FREIMANN

On December 12 Irene Freimann gave a reception at her New York studio to introduce George Bertram, pianist and teacher from Germany, recently arrived in America. Miss Freimann was a pupil of Mr. Bertram for many years. For the musical program Jean Sorocca, Russian soprano, sang two songs by Tschaikowsky; Henrietta Cohen, pianist, played nocturne in E minor by Chopin and MacDowell's Witches Dance; Freda Gronowetter cellist, and Miss Freimann, pianist, were heard in the Beethoven sonata in G minor; Kate Bertram, soprano, offered songs by Brahms and Richard Strauss. Mr. Bertram played Schumann's Carneval.

LA FORGE-BERÚMEN

A recent weekly broadcast of the La Forge-Berúmen Studios, New York, over the Mutual Broadcasting System, was given by the La Forge Ensemble, Jessica Davis, coloratura soprano, and John Lombardi, baritone. The ensemble was under the baton of Frank La Forge. Miss Davis included in her selections the aria of the Queen of the Night from the Magic Flute. Mr. Lombardi presented an Italian group.

CESARE STURANI

Edouard Grobe, American tenor, sang two performances of Handel's Messiah in Cleveland, O., one at the Old Stone Church on December 6 and the second with the Cleveland Messiah Chorus at the Masonic Auditorium. On December 9 he sang a recital sponsored by the Women's Committee of the Old Stone Church. Rita Orville, dramatic soprano, sang the leading role of Leonora in Il Trovatore at Allentown, Pa., on December 2. Marion Kizis sang at the same place the role of Maddalena in Rigoletto on December 3. Both operas were produced by Maestro E. Dell'Orefice. Joseph Paul Smith, baritone, made his operatic debut as Silvio in Pagliacci, on December 8 at Paterson, N. J. All the above artists are coaching with Cesare Sturani.

ADELAIDE GESCHEIDT

Helen Harbourt, artist-pupil of Adelaide Gescheidt, sang the principal role in The Student Prince three times last month with the Montclair (N. J.) Operetta Club, under the direction of Julius Zingg. She was also soloist with the Brooklyn Edison Orchestra on November 20, and in The Messiah at the Union Congregational Church, Upper Montclair, N. J., on December 13.

GRANOFF MUSIC STUDIOS

PHILADELPHIA.—On December 6 the Granoff Music Studios presented a students' recital at the Presser Auditorium. In a program of music by Handel, Fauré, Tschaikowsky, Brahms, Achron, Kreisler, Massenet and others, those appearing were Matilda Weisberg, Marvin Rosenbaum, Gloria Epstein, Harriet Canady, Felice Lanutti, Solomon Bendersky, Louis Averbach, Isabelle Weisberg, Leonard Goldberg, Anne Kessler and Maxwell Davis. Flora Ripka accompanied. Lillian Sonefeld, xylophonist, was guest artist, with Ruth Schmuckler, accompanist.

IRMA SWIFT

Irma Swift, soprano and teacher of voice, began her series of lecture recitals on November 30, for the Bronx Boro-wide Teachers Association of the City of New York. The first works chosen were Italian classic songs of the seventeenth and eighteenth centuries by Pergolesi, Paisiello and Alessandro Scarlatti. The next lecture recital for this association was on December 7, in which Miss Swift sang a Mozart program. On December 16, Miss Swift presented her students from Hunter College in a song recital. The entire program was devoted to the works of Brahms, Schubert and Schumann. The radio activities of the Swift Studio include the appearance on December 13 over WJZ of the Angelus Quartet (Edward Angelery, William Pilcher, William Aubin and Joseph Kohler). Miss Swift presented this quartet for the first time at her New York studios on November 22.

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ANNUNCIATA GARROTTO,

soprano, as Madam Butterfly. She has sung this part four times this season at the Hippodrome, New York, and also appeared there as Mimi, Nedda, Micaela and Violetta. During the first week in December she fulfilled three concert engagements—one in Ridgewood, N. J., singing passages from Faust with Lawrence Power; the others at Baldwin, L. I., at the Conservatorium of Music, and at the St. George Hotel, Brooklyn, N. Y.

ANASTASIA RABINOFF,

soprano, gave a recital at the New School for Social Research, New York, December 13. Her program contained five arias by Pergolesi, Vivaldi, Puccini, Debussy and Tschaikowsky, and songs by classic, romantic and modern American composers.

BERYL RUBINSTEIN,

pianist and director of the Cleveland Institute of Music, broadcast as soloist in his own concerto with the Cleveland Orchestra under Dr. Rodzinski on December 16. The program was heard over the red network of NBC.

JULIA PETERS,

soprano, recently made her local debut in Syracuse, N. Y., with the Syracuse Symphony Orchestra. After the first of the year, Miss Peters goes on a Southern tour, including six concerts in Florida. She has been engaged for a return appearance in Baltimore this spring.

THE BETTY PARET HARP TRIO,

Emily Loomis, Lorna Allen and Betty Paret, were featured at the Christmas Song Festival of the People's Chorus of New York at the Waldorf-Astoria, New York, on December 18. On December 13, the trio made another appearance in the metropolis at the Institute of Adult Education.

GUIOMAR NOVAES,

Brazilian pianist, ready for an airplane trip from New York to Cincinnati, where she recently was soloist with the Cincinnati Symphony Orchestra.

MRS. H. H. A. BEACH,

composer, whose Deus Misereatur and Cantate Domino were recently sung at St. Bartholomew's Church, New York. Her setting of the Masefield poem, When the Last Sea Is Sailed, was sung by the New York University Glee Club at the last concert. (Photo by Lomax.)

EDWIN McARTHUR

recently returned to New York from a coast-to-coast tour with Kirsten Flagstad which opened in Montreal on October 5 and included twenty-eight cities. Before the end of this season they will have offered fifty-five concerts. Mr. McArthur played for Ezio Pinza in Chicago on November 11 and for Elisabeth Rethberg and Mr. Pinza at Town Hall, New York, on December 16. He will accompany the Town Hall recitals of Marion Telva, Frederick Jagel and Benjamin de Loache. Mr. McArthur is to be in New York for coaching and accompanying from January through April. (Photo by G. Maillard Kesslere.)

VLADIMIR PADWA,

pianist and accompanist, has left New York with Mischa Elman, violinist, for a tour of the Orient, embracing Japan and China and extending to Africa. They plan to return to America in June, 1937.

MAX JACOBS,

conductor of the Trenton (N. J.) Symphony Orchestra, is leading the organization on January 26 in an all-orchestral program, without soloists.

HOPE JOHNSTON,

pianist, maintains her own New York studio, and is also connected with Ida Elkan's Institute of Piano Playing. Mrs. Johnston, in addition to her musical activities, is known for her pencil portraits.

(See Inside Front Cover for Additional News Pictures)

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